

LIGHTHOUSE WRITERS WORKSHOP PRESENTS

# LITFEST

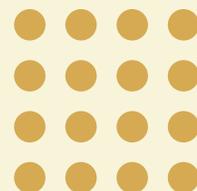
2021

FICTION  
NONFICTION  
POETRY  
HYBRID  
DRAMATIC WRITING

Ten Days of Seminars, Parties,  
Workshops, Agent Consultations,  
Readings, Salons, and More

JUNE 4–JUNE 13

DENVER, CO & VIRTUALLY EVERYWHERE



LIGHTHOUSE WRITERS WORKSHOP PRESENTS

# LITFEST

2021

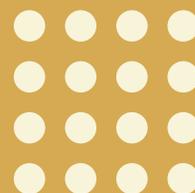
## LIT FEST TURNS SIXTEEN THIS YEAR.

Can you believe it? This baby can finally drive, and in honor of the steady glide toward adulthood, we're planning another big party.

An annual celebration of all things literary, Lit Fest started in restaurants and bars around Denver, and then moved 10 years ago to our historic house on Race Street, where it filled all the rooms and spilled outside to our trademark red-and-white tent. Last June, when the pandemic was underway, the festival went entirely virtual, spreading out to writing rooms and viewing screens across the globe. So you can see we've been evolving—emerging from our nomadic adolescence.

And it doesn't get much sweeter than this year's program: 16 visiting authors, including Bryan Washington, Sarah Ruhl, Emily Rapp Black, Jaquira Díaz, Carolyn Forché, Sheila Heti, Leslie Jamison, Mat Johnson, Layli Long Soldier, Helen DeWitt, T Kira Madden, Rebecca Makkai, Gregory Pardlo, and Azareen Van der Vliet Oloomi; more than a hundred craft seminars taught by talented Lighthouse faculty like Nick Arvin, Poupeh Missaghi, Diana Khoi Nguyen, and Amanda Rea; informative business panels featuring agents, editors, screenwriters, and authors; nightly conversations and roundtables featuring your favorite writers discussing art and life and distractions; and a series of eclectic readings to put an inspiring cap on it all.

Join us for Lit Fest 2021, a 10-day literary extravaganza in the virtual sphere. If it's possible to supplement with some scaled-back, in-person options, you know we'll do it. So watch our website for surprise updates, and in the meantime, whether you're a Lit Fest regular or this is your first time, we hope you'll celebrate with us this year.



TICKETS AND PASSES ON SALE APRIL 8! ←



→ SEE THE FULL CALENDAR OF EVENTS ON PAGE 34-36

**Advanced Workshops . . . . . 4**

Lit Fest features weeklong and weekend advanced workshops in novel, poetry, memoir, narrative nonfiction, and playwriting. Participation is by application only, and classes are limited to 10 writers each (12 for poetry workshops). Weeklong advanced workshops meet five times (Monday through Friday) for 2½-hour sessions, followed by an opportunity to meet one-on-one with the instructor. Weekend advanced workshops consist of two 4-hour sessions. The priority deadline for applying was March 13—details can be found on our website at [lighthousewriters.org](http://lighthousewriters.org).

**Two-Weekend Intensives . . . . . 8**

Two-weekend intensives are limited to 12 participants and meet four times, Saturdays and Sundays, June 5–6 and June 12–13. These classes are designed for all levels of writers and focus on craft elements, generating and revising ongoing projects, and developing new ideas. Participants will submit work for light feedback from classmates as well as the instructor—typically during the second weekend. See class descriptions for more detail.

**One-Weekend Intensives . . . . . 9**

One-weekend intensives are designed for 10–15 participants and generally meet twice, Saturday and Sunday, either June 5–6 or June 12–13. These workshops are designed to deepen writers’ relationship to the art and understanding of specific craft elements. (Please note that while a limited number of participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our advanced workshops or two-weekend intensives.)

**Craft Seminars . . . . . 10**

Craft seminars are designed to help writers of all levels break through creative blocks and gain new insight into particular topics, techniques, or genres. Most seminars are capped at 15–24 participants; seminars with an asterisk next to their title can accommodate 25 participants and more. (Please note that while a limited number of participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our advanced workshops or two-weekend intensives.)

**Evening Events . . . . . 28**

Stick around after class and enjoy some of our free evening events, including our visiting authors’ readings and conversations, parties, and dynamic discussions and performances featuring three or more speakers with varying perspectives on a theme.

**Business Panels . . . . . 30**

Set up lunch by your Zoom screen, mute your mic, and tune into virtual panels on the business side of things from agents, writers, and editors. Topics will include how to pitch editors, the 2021 publishing landscape, ethical considerations for writers, and more. Submit your questions via chat. A Business Pass includes access to all business panels, in addition to meeting with an agent; individual session tickets are also available.

**Agent/Editor Consultations . . . . . 32**

Lit Fest passholders have the opportunity to meet with agents. Given their busy schedules, this is a rare chance to receive their direct feedback and advice, and to ask them your own burning questions. See page 36 for pass details and pricing.

**Pricing and Registration Information . . . . . 37**

Attend workshops and events à la carte or purchase a festival pass for the full experience. Writership tuition discounts are available by application. See our website for details.

**Lit Fest Faculty**

Lit Fest faculty bios are available online at [lighthousewriters.org](http://lighthousewriters.org).

*All events and dates are subject to change. Check [lighthousewriters.org](http://lighthousewriters.org) for the most up-to-date information.*

**Virtual Accessibility**

Closed captioning can be made available in any Lit Fest program. If you would like to request closed captioning, have other accessibility requests, or would like to voice an ADA-related concern, please contact us at [info@lighthousewriters.org](mailto:info@lighthousewriters.org)



Advanced Workshops are limited to 10 experienced participants (12 for poetry workshop) who have applied and been accepted into each class. Please see our website, [lighthousewriters.org](http://lighthousewriters.org), for details on applying if space is still available. The priority deadline was March 13.

## ONE-WEEKEND ADVANCED WORKSHOPS

TUITION: \$525/MEMBERS; \$585/NON-MEMBERS

### SATURDAY AND SUNDAY, JUNE 5–6

8:30 AM to 12:30 PM

#### Weekend Fiction Intensive: Queering the Arc

Instructor: Bryan Washington

In this workshop, we'll explore challenging all of the norms. If we believe our stories are greater than the structures a traditional canon can offer, especially among queer storytellers and narratives, then we must examine what this means. In this workshop, we'll go over extrapolating, contorting, and expanding on how queer and unique narratives continue to change and subvert expectations. Accepted participants will submit up to 15 manuscript pages by **May 7**.

1:30 to 5:30 PM

#### Advanced Weekend Poetry Intensive:

##### Documentary Poetics

Instructor: Layli Long Soldier

This weekend intensive will be driven, primarily, by conversation and discussion of texts that fall under the wide umbrella of Documentary Poetics—an unfolding of concerns and approaches. We'll discuss aspects of ethics, accountability, and citation. We'll consider varying approaches—writers who work with governmental policy, legalese,

and the language of public domain, as well as poetry that uses personal ephemera such as family photographs, correspondence, or interviews as source material. Participants are asked to read *Zong!* by NourbeSe Philip and *Ghost Of* by Diana Khoi Nguyen. Other texts will be provided as electronic handouts during class. Students should also identify at least one document of their own choosing to work with and respond to; this can include legal or governmental documents, photographs, correspondence, articles, scientific texts, interviews, or films (Note: films or interviews will require transcription prior to workshop). The goal is to experience a process of engaging with documents that impact our personal living, and/or the lives of our families, communities, and people; to examine these documents critically and emotionally; and to “think out loud,” together. Accepted participants will submit 1-2 poems by **May 7**.

### SATURDAY AND SUNDAY, JUNE 12–13

1:30 to 5:30 PM

#### Weekend Nonfiction Intensive: Writing Relationships

Instructor: Leslie Jamison

Few subjects are more essential or elusive than relationships—not just doomed love affairs and long-haul marriages, but vexed sibling ties, primal-scene parental bonds, and life-long friendships. Our lives are structured and sustained and tortured by our relationships—are literally *made* of them—but they are among the hardest things to write well. How do we capture the many layers of feeling that inevitably compose any relationship worth writing about—all the rivulets of longing and irritation and need and shame and grace? How do we choose the moments that illuminate the core of a relationship, and keep complicating it? How do we disrupt the overly simple stories we've told ourselves about the relationships most central to our lives, letting them become stranger and more surprising than we'd understood them to be? In this workshop, we'll be reading published writing that conjures relationships in nuanced ways, and discussing the craft complexities and possibilities of rendering intimacy on the page. We'll also be talking about writing by participants, and to that end, participants will submit up to 20 pages of writing by **May 14**, either a personal essay or a memoir excerpt, that focuses on a relationship of any kind.

BRYAN WASHINGTON



LAYLI LONG SOLDIER



LESLIE JAMISON



**WEEKLONG  
ADVANCED WORKSHOPS**

**TUITION: \$850/MEMBERS; \$910/NON-MEMBERS**

**MONDAY THROUGH FRIDAY, JUNE 7–11**

**9:00 AM to 11:30 AM**

An additional half-hour (11:30 AM to 12:00 PM) is reserved for individual one-on-one meetings between weeklong participants and the visiting writer.

**Weeklong Hybrid Workshop: Writing into Hybrid Forms**

**Instructor: Hanif Abdurraqib**

In this workshop, we'll consider the flexibility of creative nonfiction. How do we transcend genre to create something artistic and true? If writers bring other forms—poetry, fiction, dramatic writing—into their nonfiction, what are the ways to build meaning and create patterns or braids of narrative? Through a combination of workshops, discussions, and in-class writings, participants will leave with a dynamic understanding of where to go next with their work. This course is ideal for those writing toward hybridity, but also to writers of more traditional nonfiction. Accepted participants will submit chapters or essays of up to 20 pages (double-spaced) by **May 10**, and will have the opportunity to meet one-on-one with Hanif during the week of class.

**Weeklong Fiction Workshop: Finding Truth in Fiction**

**Instructor: Steve Almond**

This class is for novelists and story writers (and brave memoirists) interested in finding and developing deeper truths in their narrative. Where does the story need more digging? Where does it settle for a lie? In this workshop, we'll explore the transformative power of finding your character's truth, as well as tackle craft concerns like structure, dramatic build, memory and imagination, narrative voice, and metaphor. Careful and in-depth critiques will help uncover the most captivating aspects of your story so that you can develop them. Accepted participants will submit up to 20 pages by **May 10**, and will have the opportunity to meet one-on-one with Steve during the week of class.

**Weeklong Nonfiction Workshop: Mapping the Memoir**

**Instructor: Emily Rapp Black**

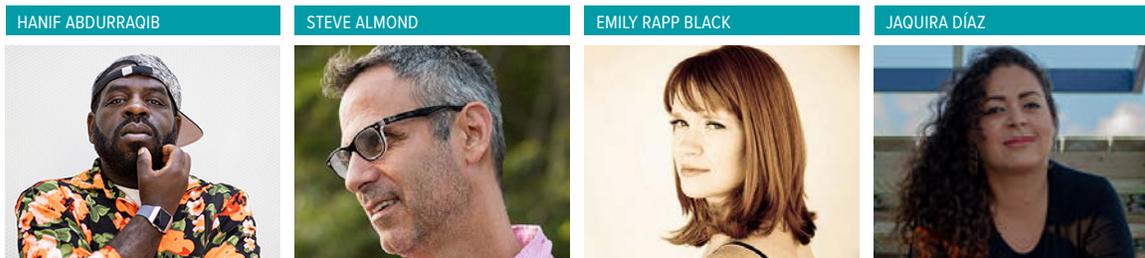
Art is architecture; art is artificial; art is...? The biggest challenge for any writer of narrative is finding the map from beginning to end. This workshop is designed for people who are writing a book-length memoir and wish to delve more deeply into issues of structure, style, and voice: these three craft points will be our focus, as these make up the net that holds a narrative together in a propulsive, engaging, immersive, and beautiful way. The goal of this workshop is to take your completed manuscript to the next level. We'll also discuss different avenues of publication. Accepted participants will submit up to 20 pages by **May 10**, and will have the opportunity to meet one-on-one with Emily during the week of class.

**Weeklong Nonfiction Workshop:  
Expanding the Personal Narrative**

**Instructor: Jaquira Díaz**

In this workshop, we'll examine how personal narrative can speak to something larger, more expansive; how personal stories are connected to the larger world; how personal narratives can engage with music and history and place and culture; and how a news story, or music, can become a vehicle for a personal story. We'll read and examine excerpts of memoirs and personal essays that incorporate music, history, pop culture, and family lore, with a particular focus on expanding personal stories to connect them to the larger world; in workshopping participant writing, we'll discuss how you can model this in your own work.

The workshop will be a conversation that encourages and prioritizes the centering of marginalized and underrepresented voices and communities, and that pushes writers to see the writing in front of them as a work-in-progress rather than a product. Writers will be encouraged to read others' work and think beyond their own aesthetic to consider the writer's vision rather than their own, and to think critically and creatively about how they can contribute to a larger conversation about craft. Accepted participants will submit up to 20 pages of memoir or essay by **May 10**, and will have the opportunity to meet one-on-one with Jaquira during the week of class.



**Weeklong Fiction Workshop: Write More**

**Instructor: Sheila Heti**

The process in this workshop will be the opposite of the standard writing workshop, in which the person who is sharing their work has to remain silent while the others speak. In our workshop, it will be the person who wrote the piece who will be the main person speaking, and who will be asking questions of the others in the room. This puts the emphasis on the writer—to think about what they want out of a reader, and what sort of relationship they want the reader to have to their text. Accepted participants will submit up to 10 pages of a work-in-progress by **May 10**, and will have the opportunity to meet one-on-one with Sheila during the week of class.

**Weeklong Fiction Workshop: Intimate Distance**

**Instructor: Mat Johnson**

Novels are long, often unruly, inherently ambitious projects that need the writer to be both intimate and at times distanced from the text. It's easy to type a bunch of pages, but it's hard to make them captivate the reader and ensure that the journey adds up to more than the sum of its parts. This course will explore the tools needed to bring your novel-length manuscript to life in its strongest form. Your novel has strengths: we'll explore how you can build on them. Your novel has weaknesses: we'll identify them and create strategies for you to overcome them. Together we'll reveal what your novel is actually about, as opposed to what you planned for it to be. We'll examine its hidden structures, and enable your characters and their struggles come alive on the page. Accepted participants will submit one chapter of up to 20 pages by **May 10**, and will have the opportunity to meet one-on-one with Mat during the week of class.

**Weeklong Nonfiction Workshop: The Self, the Selves**

**Instructor: T Kira Madden**

Our lived experiences, and our memories, are rarely understood through a tidy chronology. They seldom mirror a Western “hero’s journey.” In this generative workshop, we’ll experiment with splintered structures, alternate realities, hypothetical *What Ifs?*, and different versions of the self as narrator in order to find the truest version of our stories. We’ll focus on isolation and compression, on finding narrative heat and emotional potency in our memories, our selves, and all the selves we’ve been, discussing strategies one uses to render work inspired

by real people and events, and the compromises and thrills that come with that responsibility. The scaffolding behind published works will serve as blueprints for generative writing exercises, and we’ll workshop submissions up to 20 pages (submitted by **May 10**) with the writer leading the way. Writers in this workshop will have the opportunity to meet one-on-one with T Kira during the week of class.

**Weeklong Fiction Workshop: The Arc of Story, the Architecture of Plot**

**Instructor: Rebecca Makkai**

No one’s ever going to force you to write a traditional plot arc, but the tools of narrative momentum—cause and effect, development, change, stakes, suspense—should be in every writer’s tool kit, if only so we know what to rebel against. We’ll workshop participant fiction in this light—focusing on arc, on shape, on plot or the intentional lack thereof—asking, in every case, what moves the story along, and how it earns and keeps its audience. Accepted participants will submit a complete short story or a section of a novel, up to 20 pages, by **May 10**, and will have the opportunity to meet one-on-one with Rebecca during the week of class.

**Weeklong Fiction Workshop: Style, Intimacy, and Setting**

**Instructor: Azareen Van der Vliet Oloomi**

In this workshop we’ll examine the relationship between style, intimacy, and setting. We’ll explore how the three operate synergistically in a good story or a novel. In order to arrive at a clear understanding of style (the particular tone and tenor of a piece of writing), intimacy (the dynamic between characters), and setting (the atmosphere, mood, and backdrop of a scene), we’ll conduct close readings of work by stylists such as Kevin Barry, Sally Rooney, Virginia Woolf, Roberto Bolaño, Sonallah Ibrahim, and James Baldwin. We’ll gain a greater understanding of what makes characters lift off the page and how setting, diction, and tone can be used to animate the reader’s imagination. We’ll complete writing exercises to try our hand at creating layered, dynamic scenes that are sensory, immersive, and inspired. Writers will walk away with a clear and concrete understanding of the elements of fiction, as well as the interdependence and unique capabilities of these elements. Accepted participants will submit up to 20 pages of fiction by **May 10**, and will have the opportunity to meet one-on-one with Azareen during the week of class.

SHEILA HETI



MAT JOHNSON



T KIRA MADDEN



REBECCA MAKKAI



AZAREEN VAN DER VLIET OLOOMI



“Inspiration, enthusiasm, creativity, challenging topics and prompts and questions, plenty of engagement—all these have further instilled in me the power of writing and how necessary it is to my living.”

—2020 Lit Fest Participant

**Weeklong Poetry Workshop: Enemies of the Obvious**  
 Instructor: Gregory Pardlo

Clichés are not just trite or overused phrases. They are the images, ideas, and narratives that make up the shared body of knowledge we call “common sense.” In the writing process, we poets often reach for clichés and common sense thinking in times of crisis or discomfort instead of boldly bringing the idea or thing into its truer focus. As a result, language that is flat and unimaginative can signal, paradoxically, the very passages in a poem that are the most emotionally fraught. Rather than simply discarding them, we might consider ways to honor the impulse buried within that stale language. In this workshop, we’ll discuss strategies for getting at the useful and emotionally raw material fossilized into such otherwise disposable language. Accepted participants will submit up to 4 poems by **May 10**, and will have the opportunity to meet one-on-one with Gregory during the week of class.

**Weeklong Dramatic Writing Workshop: The Poetics of Playwriting**  
 Instructor: Sarah Ruhl

This generative workshop for advanced playwrights seeks to harness the beginner’s mind and open up possibilities in our writing. We’ll look at how the language of poetry can be our friend in the dramatic genre. We’ll explore questions like: How can the list poem become a soliloquy? How can we distill language down? How can we explode language dramatically? How can a fragment from a haiku become a scene? The workshop will include in-class writing exercises that culminate in the writing of scenes. Supportive feedback will be given, with an emphasis on being generative and kind, and trying new forms. Since this course is generative, no advance submissions or reading will be required. Work will be shared throughout the week, and playwrights will have an opportunity to meet one-on-one with Sarah during the week of class.

**MONDAY THROUGH FRIDAY, JUNE 7–11**

1:15 to 3:45 PM

An additional half-hour (3:45 to 4:15 PM) is reserved for individual one-on-one meetings between weeklong participants and the visiting writer.

**Advanced Weeklong Fiction Workshop: Information Wars**  
 Instructor: Helen DeWitt

When we use information in fiction we find ourselves in hostile territory, facing entrenched terms like “infodump” and “hysterical realism.” As writers we might do better to learn from power users. J.R.R. Tolkien, Georgette Heyer, and Patrick O’Brian are, in radically different ways, master world builders. Michael Lewis (*Moneyball*, *The Blind Side*) did not simply sell millions, he entranced a reader with no interest in baseball or football, and Edward Tufte, guru of information design, expounded the virtue of a high ratio of data to ink as a mark of respect to the reader. Workshop writers will be at the stage where “cut” is a standard response to information in the text; we’ll look at more interesting ways to think. Participants can use their work-in-progress as a starting point or focus on exercises offered in the class. Accepted participants will submit up to 20 pages by **May 10**, and will have the opportunity to meet one-on-one with Helen during the week of class.

**Weeklong Poetry Workshop: Composing, Weaving, and Structuring**  
 Instructor: Carolyn Forché

An investigation of process having to do with word hoards, notebooks, hybrid forms, docu-poetry, and the poetic modes, this workshop will be dedicated to new approaches to generating first drafts, as well as some unusual revision techniques that will allow us to see our poems in different ways. We’ll consider the poetic process (reading, writing, and revision) and then, guided by presentations and prompts, we’ll write five new poems in first draft, revising them using experimental techniques. Accepted participants will submit up to 4 poems by **May 10**, and will have the opportunity to meet one-on-one with Carolyn during the week of class.



## TWO-WEEKEND INTENSIVES

TUITION: \$345/MEMBERS; \$405/NON-MEMBERS

JUNE 5–6 AND JUNE 12–13

### Morning Session

9:00 AM to 12:00 PM

#### **Beyond Plot—Taking Your Writing to the Next Level**

Instructor: William Haywood Henderson

There's beauty in surprise and complexity. Your stories are more than just "this is what happened"; the thing that sets your stories apart is how you bring your unique vision to the page. In this intensive, we'll examine the complex parts of a text that reach beyond plot, and then you'll write your way into the intricacies of the universe as only you know them. This course is appropriate for novelists, nonfiction writers, and memoirists.

#### **Reading as a Writer—Alain de Botton's Lived and Lyrical Nonfiction**

Instructor: Lisa Kennedy

With his 2016 novel, *A Course in Love*, Alain de Botton returned to fiction after a pause marked by a goodly number of nonfiction works that suggest that this thing called life has much yet to convey; that delving and ruminating in ways we imagine the prerogative of philosophy departments has a vital role in this shared space of an existence. In this two-weekend intensive, we'll dive into excerpts of some of his finest non-fiction works—*The Architecture of Happiness*, *Religion for Atheists*, *The Art of Travel*—with an eye toward turning our attention to our own lives, loves, and communities with refreshed, compassionate, writerly intent. Although we'll be focusing on nonfiction work, writers of all genres are welcome.

### Afternoon Session

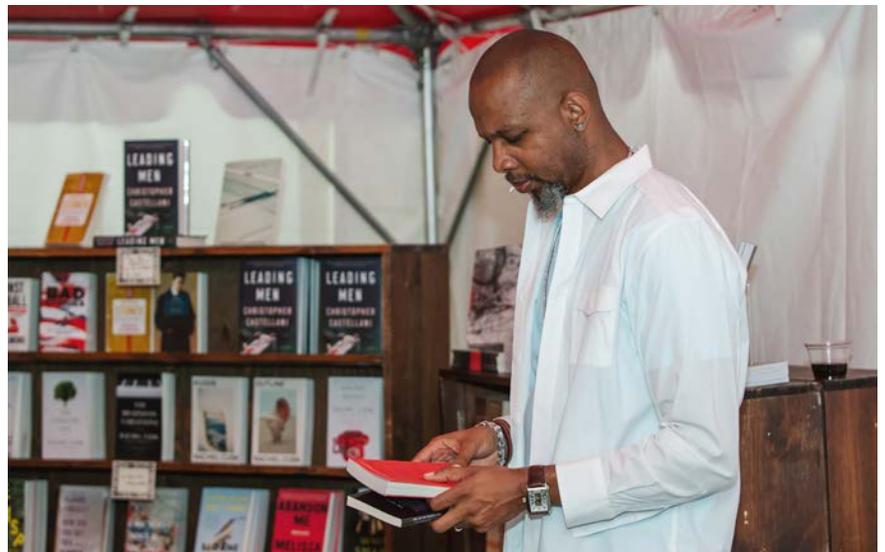
1:00 to 4:00 PM

#### **Shadow Work—Fiction Techniques**

Instructor: Sarah Elizabeth Schantz

This intensive will specifically explore the art of foreshadowing, sideshadowing, flashbacks, backstory, and flashforwards as ways to advance a short story or a novel. We'll experiment with how and when to illuminate a narrative so as to also cast a shadow on the work if need be, as well as other non-linear strategies for telling a story. We'll practice literary devices like Chekhov's gun, red herrings, and how and when to write an inconsequential detail versus one of great significance. We'll work on framing and experiment with how these strategies add texture and dimension to the stories we have to tell.

FOR LIT FEST 2021 FACULTY BIOS, VISIT  
[LIGHTHOUSEWRITERS.ORG/INSTRUCTORS](https://www.lighthousewriters.org/instructors)



## ONE-WEEKEND INTENSIVES

TUITION: \$195/MEMBERS; \$255/NON-MEMBERS

JUNE 5–6*Afternoon Session*

1:00 to 4:00 PM

**The Dharma of Poetry**

Instructor: John Brehm

In this weekend intensive, we'll engage with poetry as a source of wisdom and learn how poems can help us live our lives. Focusing on poems by Chuang Tzu, Kobayashi Issa, Ryokan, Elizabeth Bishop, James Wright, Yusef Komunyakaa, Ellen Bass, and others, we'll see how poems embody and implicitly endorse ways of being in the world and modes of awareness that anyone wishing to live a more mindful life might want to emulate. Prompts will suggest ways to integrate these ideas into your own writing practice.

**Listening to Images**

Instructor: Diana Khoi Nguyen

Inspired by Tina Campt's ways of listening closely to photography, we'll attune ourselves to the "lower frequencies" of photographic images so that we can register "'felt sound[s]—sound that, like a hum, resonates in and as vibration.'" In this generative intensive, we'll explore ways in which poets have recently engaged with personal, historical, and archival photographs, while embarking on our own listening and entrance into/with images. No prior knowledge in working with text and image is required, as tutorials will be offered.

JUNE 12–13*Morning Session*

9:00 AM to 12:00 PM

**Queer Forms**

Instructor: Serena Chopra

This weekend intensive will use textual expression as a means for exploring the intersection and interaction between genres, media, and disciplines. The flexibility of hybridity provides exciting opportunities for nonlinear, multi-dimensional narratives and imaginations. Employing hybridity as a means of radical imagination, we'll attempt to open language towards performativity, multiplicity, and embodiment. Along with text, we'll use whatever tools we, as a group, bring to the table—video, sound, movement, etc.—to compose queer bodies of work. Before the start of class, please read the opening to Selah Saterstrom's *Ideal Suggestions: Essays in Divinatory Poetics*.

*Afternoon Session*

1:00 to 4:00 PM

**Poetry in a Time of Extremes**

Instructor: Elizabeth Robinson

This intensive will address the fact that we live in extreme times and offer strategies for writing into our condition. Pandemic, ecological crisis, racial reckoning? We'll look at contemporary poets who are addressing these issues with skill and originality and use their work as inspiration for our own. Class will include time for generating and responding to participant work.



**Craft seminars accommodate up to 15 writers unless noted as follows:**

- \* Seminars with one asterisk accommodate up to 25 writers
- \*\* Seminars with two asterisks accommodate over 25 writers

## TUITION: \$65/MEMBERS; \$75/NON-MEMBERS

Lit Fest passes include five seminars; five-pack options are also available (see pricing on page 37 for details)

## FRIDAY, JUNE 4

### *Morning Session*

9:00 to 11:00 AM

### **Why the Rules Don't Matter: Who Knows What Works?**

Instructor: Mario Acevedo

A writer may feel inspired by the well-meaning words of wisdom from successful writers, among them Stephen King, Anne Lamott, and Robert Heinlein, but their advice can often intimidate fledgling writers and have a demotivating effect. Now what? In this seminar, we'll review lists of must-do rules and discuss how relevant they are and how other authors found success by flouting them. We'll see that every writer's path is unique, and that each of us must have the confidence to blaze our own trail and stay true to our artistic vision.

### **Embodied Poetry**

Instructor: Toby Altman

Poetry is an art of the body. When a poem works, you feel it as an ache in your gut or a shiver up your spine. This seminar is designed to bring the body into poetry. We'll examine examples of writers who use the body to ground their work and we'll engage in our own experiments to bring the body into our poems.

### **What Is a "Platform" and Why Do I Really Need One?**

Instructor: Wendy J Fox

Emerging writers are often told that they need a platform, but between social media, personal websites, media properties, and other digital channels, it can be hard to cut through the noise. In this seminar, we'll demystify the platform concept, and look at examples to get started.

### **Nature Writing in the Anthropocene**

Instructor: Evelyn Hampton

At a time when we are increasingly aware of our impact on our environment, how might we re-imagine the ways we write about nature? In this seminar, we'll look at a range of writings on the natural world from the 19th century to today. Building from these examples, we'll discuss and experiment with ways our own writing can engage with the environment ethically while also fostering appreciation for the beauty of natural spaces and the lives of other creatures. This seminar is appropriate for writers of all levels and of any genre.

### **Composition as Assemblage\***

Instructor: Diana Khoi Nguyen

Inspired by Mei-mei Berssenbrugge's compositional process, we'll engage in intentional practices of distilling material from varied interdisciplinary writings, film, and photography, collecting notes, words, and ephemera to lay out on a table—before we embark in the process of composing our creative texts in a method resembling collage. Research and preparatory practices will involve an ongoing, open, and comprehensive study of our individual subjects or topics of interest.

### **Mooching From Munro\***

Instructor: Amanda Rea

Nobel Prize winner Alice Munro writes stories like no one else. Her fiction is at once accomplished and effortless, short and novelistic, fantastic and ordinary, deft and rich. She can make a fellow writer despair. Instead, let's examine her work and see what it can teach us about our own projects. Topics will include time, memory, mystery, revelation, and narrative echo, among others. Relevant to writers of fiction and nonfiction.

## FRIDAY, JUNE 4

### *Afternoon Session*

1:30 to 3:30 PM

### **Humor Writing for People Who Are or Aren't Funny (Yet)\***

Instructor: Elissa Bassist

In this once-in-a-lifetime craft seminar, we'll dismantle the short humor piece and interrogate our own lives to write 500–800 words, à la *The New Yorker's* Shouts & Murmurs. Though niche, we may apply humor writing's lessons, virtues, and cheap tricks to all writing, including essays, stories, and dating profiles. In class each writer will brainstorm lists and pitch titles for future parodies and satire—or will die trying. By the end everyone will know about comedic premise, speaker, structure, deviating from reality, and how to deploy it all on the page. And if that doesn't happen, then you blew it.

**Surviving the Rejection Blues****Instructor:** Vicki Lindner

Readers were over the top about your work! So why can't these literary mags see your light? Should you stomp or burn their dozens of irritating, impersonal rejections? Alas, there are reasons galore why rejections fill your inbox, and they're not always about the quality of your work. Tapping our deepest selves, we'll do an exercise to tackle the whys and ways rejections damage the psyche. To put you back in control we'll create an action plan to create your best submission, at the best time, and barricade discouraged feelings.

**Milieu: The World of Your Story****Instructor:** Dino Enrique Piacentini

Too often, early drafts read as if they are set in a generic nowhere-land with little to no history, few concrete details, and a fuzzy sense of the social system within which the characters operate. In this seminar, we'll consider the question of milieu—the physical, social, and historical world of stories. We'll identify different elements that create a story's milieu, discuss how milieu might affect characters' perceptions and actions, and then play around with writing exercises to help you uncover and capitalize on the unique world of your own stories. Bring a project you'd like to work on.

**Beginnings and Endings in Poetry****Instructor:** Andrea Rexilius

A poem's title and first lines establish a lyrical contract with the reader and offer a catalyst for what is at stake in that poem. In this seminar, we'll consider how titles, first lines, and last lines work in relation to one another and act as demonstrative gestures of how the seed logic of a poem unfurls. We'll end with a series of writing prompts that renew our sense of what it means to begin and to end.

**Fierce Remix: Writing the Multiple-Timeline Book\*****Instructor:** Jenny Shank

If your idea for a novel or nonfiction book doesn't seem to want to be told in a strict chronological fashion, this is the class for you! We'll discuss contemporary mixed-timeline books (and some TV shows) and their increasing prevalence. From these examples, we'll derive lessons that can apply to our own work. Learn how to make leaps between time periods without losing a reader's attention, how to decide if your story is a "remember when" narrative or a story that involves the past's direct, dramatic impact on the present, and how to make your timelines crest simultaneously for maximum impact.

**You and Your Script: Distill Your Taste into Your Screenplay/Pilot****Instructor:** Joey Siara

Any time you pitch a show or screenplay, execs and producers want to know: "why you?" and "why now?" This seminar will focus on mining your interests, tastes, and experiences for the answers to these

questions. Your script is a calling card/resume/portfolio and should tell us something about you as a writer and you as a person. This workshop examines creative ideation from concept to characters to scenes, and examines ways to integrate more of "you" into your script.

**SATURDAY, JUNE 5***Morning Session***9:00 to 11:00 AM****Truth into Fiction****Instructor:** John Cotter

All fiction writers use reality to inform their work, just as all memoirists must impose the structures of fiction onto the untidy stuff of life. We'll discuss locating the center of your story, spinning crisp and absorbing dialogue from remembered conversations, and finding the dramatic through-line in messy and interconnected stories. We'll also talk about vividly evoking settings, ways to choose a point of view, and how to usefully alter your subjects. Exercises and recommended reading included.

**Creating Compelling Characters****Instructor:** Mathangi Subramanian

What makes a character a hero? What makes them a villain? In this seminar, we'll do a series of exercises to help us get to know our characters and to provide them with layers and nuance that make them fascinating to both write and read. The exercises will be accompanied by close readings. (If in person, this workshop will include theater games adapted from Theater of the Oppressed.)

**How To Identify (and Fix) the Boring Parts\*****Instructor:** Rachel Weaver

As writers, it's often hard to identify where your reader might get bored and put your story down. In his book, *Making Shapely Fiction*, Jerome Stern discusses his theory of intrigants and their role in holding a reader's attention. We'll study examples and then practice this technique in our own work to better capture and maintain tension throughout. Open to fiction and memoir writers.



**SATURDAY, JUNE 5***Afternoon Session*

1:30 to 3:30 PM

**The Narrative Foundation**

Instructor: Nick Arvin

Storytelling is built on a number of elements that many readers never consciously notice: “narration” in first/second/third person and past/present/future tense; use of exposition versus scene; selection of point of view; the manipulation of “narrative” time. We’ll explore each of these narrative elements, the advantages and disadvantages they offer, and how to create a structure that best suits the story you want to tell. Suitable for writers of all levels and genres, but the examples in class will focus on fiction.

**Creating Art in Dark Times**

Instructor: R. Alan Brooks

Some of the world’s greatest art has emerged in its bleakest hours. In this seminar, we’ll explore what causes fear and what we do to reinforce our creative fears; then we’ll come up with strategies for overcoming them. Through writing prompts and discussion, participants will leave with some clear steps to take to overcome their fear and create meaningful works of art.

**Tuning in to Your Characters:****Using Music as Characterization**

Instructor: Anthony D’Aries

In this seminar, we’ll explore how writers use music to convey their characters’ desires, contradictions, fears, aspirations, and aesthetic sensibilities, as well as deepen a sense of the time period, setting, and relevant political issues. This class will provide practical tips on how music in written narratives can serve a similar function to soundtracks in film and help writers view and develop their characters through another medium. We’ll examine a broad range of examples and do a short writing exercise.

**“Lit Fest gave me confidence that I can enter the publishing world with some knowledge and less fear. It honestly lit a fire under my ass on many levels, and gave me the energy I need to push through my writing goals for the year.”**

—2020 Lit Fest Participant

**The First 10 Pages: Pilots and Screenplays\***

Instructor: Joey Siara

It’s an open secret that execs and producers only read the first ten pages before they decide if your script is worth the time. This seminar will zero in on what your first ten pages need to accomplish in order to propel your reader beyond the first ten and into the rest of your story. We’ll analyze teasers, character intros, and inciting incidents to see what works, what doesn’t, and how we can implement efficient setups into our own scripts.

**I Thought I’d Be Done by Now**

Instructor: Rachel Weaver

Most of us start out thinking, “I’m going to write a book.” We envision the work of telling a good story in one fell swoop, tidying up the grammar, and then bright lights and big cities. For some reason, when it doesn’t work like this, we start to beat ourselves up. Why is this taking so long? Surely everyone else gets it exactly right in fewer tries. Why am I spending all this time doing this? Perhaps I should take up jogging. In this seminar, we’ll talk about how it goes for most writers, we’ll set realistic expectations, and we’ll shed new light on the process of revision

**SATURDAY, JUNE 5***Early Evening Session*

4:00 to 6:00 PM

**Information Wars: From Dazed to Amazed\*\***

Instructor: Helen DeWitt

Narrative can be transformative when it immerses readers in subjects they previously considered excruciatingly boring. Example: Many a non-fan of baseball came out of Michael Lewis’s *Moneyball* fascinated with Bill James’s sabermetrics and how they revolutionized the game. Example: Who cared about elevators before Whitehead’s *The Intuitionist*? We all know the concept of the character arc, but this seminar looks at the reader arc, where the reader becomes obsessed with something hitherto seen as incomprehensible and tedious. As writers, this can be an extraordinary thing to bring about in our readers. Class will include lecture, discussion, and a few writing exercises.

**Maintaining a Consistent Writing Practice\***

Instructor: Steven Dunn and Suzi Q. Smith

James Baldwin said, "Talent is insignificant. I know a lot of talented ruins. Beyond talent lie all the usual words: discipline, love, luck, but, most of all, endurance." We'll discuss strategies and tools to endure, to maintain active and productive writing lives while balancing careers and raising families. From daily word counts to project outlines to "off-seasons," we'll explore approaches to build endurance and finding continued inspiration.

**SUNDAY, JUNE 6***Morning Session*

9:00 to 11:00 AM

**Worldbuilding in a Hurry: Novel-Length YA/MG**

Instructor: Olivia Chadha

When your YA novel feels sluggish, it probably is. We can become attached to our characters, and at times this attachment can hinder our ability to push them into danger. This danger is what keeps the story moving, and if you dance around it the story sags. In this seminar, we'll discuss scene and chapter structure alongside character development and arcs in order to push our precious characters into deeper and deeper water to see if they can swim. Come ready with a novel in progress or even a blip of an idea to toy with during this session.

**The Genre Toolbox: Tropes, Archetypes, and Cliché**

Instructor: Traci Groff-Jones

Tropes are a staple of genre literature that bring to mind clichés and lazy writing. However, they are also tools to help craft a story. In this seminar, we'll talk about the important differences between tropes, archetypes, and clichés. This class will be a mix of lecture, writing exercises, and discussions about your current works-in-progress.

**Lemons and Lemonade: Writing Your Pandemic Story**

Instructor: Daniel Levine

If there is any silver lining to these crazy times we're living in, it's that we're all collecting some incredible stories. Even a trip to the hardware store, seen through the strangeness of masks and distance, can be a dystopian adventure in itself. In this seminar, participants will learn to turn their pandemic experience into compelling stories of fiction or memoir, or discover how to integrate their COVID mood into stories or novels already in progress. We'll focus on craft and compelling examples of dystopia/plague stories to enhance our understanding of the genre, and the quiet trauma we're all carrying inside.

**Storyselling: Learning to Pitch Ideas\***

Instructor: Will McCance

Too often, great ideas go unnoticed by producers, directors, agents, and managers alike. The reality is, successful screenwriters are as much storytellers as they are storypitchers, and the primary goal of every writer must be to stand out in a sea of competing projects. In this seminar, we'll help you learn the various techniques of pitching, from finding the right words and unique style to understanding which type of pitch to use and when. We'll analyze sample TV and feature film pitches, break down the hidden power of the perfectly worded logline, and even have the opportunity to workshop a handful of one-minute elevator pitches. This seminar will equip you with all the tools you'll need to elevate your next script to the top of the reading stack.

**Using Time in Narrative**

Instructor: Amanda Rea

Every story is determined in large part by what portion of time it chooses to narrate. Should you write a multigenerational family novel or dramatize a single Thanksgiving dinner? Should your story be linear or modular? Is there a clock in your story, and if so, how can you set it? In this seminar, we'll discuss ways of using time to shape your story, heighten tension, and create meaning.

**SUNDAY, JUNE 6***Afternoon Session*

1:30 to 3:30 PM

**The Hidden Powers of Setting**

Instructor: Andrea Bobotis

Right away we can dispense with the idea of setting as a frame. Writers know it's more immersive and alive than that. But how comfortable do we really feel when managing the dynamics of setting? Are we tapping into the full potential of place in our writing? We'll develop a working skill set, including how to use setting to further plot and how to convey historical context without sounding like we're reporting on it, but we'll pay equal attention to the conceptual work of place, such as the power of marginalized spaces reclaimed and reimagined. Fiction and nonfiction writers of all levels welcome.



**SEE PRICING  
AND REGISTRATION  
INFO ON PAGE 37**



### **Punctuate Your Love\***

**Instructor:** John Cotter

We'll crack the secrets of the semicolon, plumb the poetry of ellipses, and parse out the uses, abuses, and seduces of the comma. There'll be fun exercises, brain twisters, lewd jokes, and definitive answers to long-lingering questions. You'll leave knowing the difference between a phrase with an adjective and an adjective phrase, why an em dash is not like an en dash, and what the heck to do when a sentence ends with a quote. Rather than see our pieces rejected for nonsensical tittles and jots, we'll secure the latches for takeoff and fly with confidence into print.

### **The Art of the Line Break**

**Instructor:** Alyse Knorr

How do you break lines in your poems? By instinct? By sound? By visuals? Do you break lines to add tension, or to create distinct units of thought? In this craft seminar, we'll examine several different philosophies around poetic line breaks and try out a variety of different strategies to make your line breaks more powerful. We'll read examples from a number of contemporary poets, walk through some generative and revision-based exercises, and take the time to share our new work with one another.

### **Writer as Cartographer**

**Instructor:** Poupeh Missaghi

How do writers give life to real or imaginary spaces we inhabit? How do they create texts that become not just spatial but also sociohistorical maps of our existences? How do their craft and stylistic choices define particular readings of these maps? In this class, we'll look at different literary samples and think as a group about more fluid methods of cartography that would help us in turn imagine other ways of being in the world.

## **SUNDAY, JUNE 6**

*Early Evening Session*

**4:00 to 6:00 PM**

### **The Element of Surprise\***

**Instructor:** Elisa Gabbert

Part of what makes great writing great, in any genre, while giving the reader an exciting and memorable experience with a book, is *authentic* surprise. Surprise can occur at the level of the language, "a surprising phrase or metaphor," or at the level of structure. Think surprising plot moves in fiction, surprising transitions in essays or narrative nonfiction, surprising leaps in a lyric poem. In this craft seminar, we'll explore how to read for surprise and how to rid your writing of cliché, and we'll learn specific strategies for achieving moments of meaningful surprise that will make your writing more alive.

### **Speculative Poetry**

**Instructor:** André Hoilette

While the term "speculative poetry" might be relatively new, poets have been treating the unreal as real for as long as poetry has existed. See *Beowulf*, Keats, Christina Rossetti. In this course, we'll explore contemporary poems that incorporate fantasy, science fiction, mythology, even horror, and try our hand at writing our own speculative poems. We'll explore the difference between speculative poetry and speculative fiction (is it just line-breaks?) and discuss what the speculative can bring to our own work.

## **MONDAY, JUNE 7**

*Morning Session*

**9:00 to 11:00 AM**

### **The Memoir Toolkit: Five Best Practices for Writing Your Book**

**Instructor:** Karen Auvinen

This nuts and bolts seminar provides essential tools for new and experienced memoir writers that take your personal story and make it something shareable and universal. All levels welcome.

### **Picture Book, Chapter Book, or Novel: What Does Your Children's Story Want To Be?**

**Instructor:** Denise Vega

Sometimes a voice or a story seems to beg for a larger canvas. But how do you know where your story fits? And are you willing to think bigger and broader if your story calls for it? We'll discuss questions to help you determine if your story suits the picture book format, a chapter book, or middle-grade novel. If you have a work-in-progress, bring the first 100 words and a short summary of the story (50 words or less) and we can explore possibilities!



## MONDAY, JUNE 7

### *Afternoon Session*

1:30 to 3:30 PM

#### **Where Poetry Meets Playwriting\*\***

Instructor: Sarah Ruhl

This seminar invites you to look at how the language of poetry can be your friend in the dramatic genre. We'll explore questions like: How can the list poem become a soliloquy? How can we distill language down? How can we explode language dramatically? How can a fragment from a haiku become a scene? The class will include in-class writing exercises and optional sharing. Our emphasis will be on trying new forms with beginners in mind. Open to writers of all genres and levels.

#### **The Living Object in Prose**

Instructor: Andrea Bobotis

Objects are hardly mute. In prose, they are no less alive than characters, as ready to confess as conceal. It's often through objects that characters discern or ignore truths about their own existence (think Proust's Madeleine; Beattie's bowl in "Janus"). As we write about objects, we'll give our sensory language muscles a workout and learn the skillful balance of the concrete and abstract in our work. Above all, we'll listen to what objects have to say, anticipating the moment in which they resist our imposed meanings to surprise us with different stories altogether. All levels fiction and nonfiction writers welcome.

#### **Do Your Research: Documentary Poetics**

Instructor: Abigail Chabitnoy

William Carlos Williams said, "It is difficult to get the news from poems, yet [people] die miserably every day for lack of what is found there." What is found there and what do we do with it? Is it enough to recall the past from memory? Whose memory, whose past? How will the events of these days be recorded? In this seminar, we'll explore the ways poetry can transform or reinscribe history by calling on a multitude of voices, narrative traditions, texts, and perspectives and identifying patterns of meaning and alternative lenses for making meaning and envisioning a future.

#### **Generating Inspiration\***

Instructor: Alyse Knorr

Some believe that inspiration must be "found" or "discovered," but in this seminar we'll discover the ways that inspiration can be generated any time you need it. Don't wait for inspiration to strike, and don't fall prey to writer's block. We'll learn techniques for coming up with ideas for your writing any time you need them. We'll focus on generative writing exercises, prompts, and games galore, plus discussion and reflection as a group.

#### **Genre Bending and Blending\***

Instructor: Courtney E. Morgan

Fairytale meets horror. Fantastical science fiction. Psychological realism bleeding into the surreal. This class is for writers interested in blurring and breaking through the (notoriously arbitrary) lines cordoning off one genre (or subgenre or mode) from another. In this seminar, we'll look at some authors currently bending and blending these categories and practice some mixing and mingling of our own.

#### **Stealing from Suspense\***

Instructor: Tiffany Quay Tyson

Even if you never write a traditional suspense novel, there's a lot to learn from reading suspense. Great suspense writers know how to hook readers early and how to keep them engaged until the story is finished. We'll examine the tools of popular suspense fiction and learn how we can use them to make our own stories more "unputdownable" whether we're working on a traditional mystery or a literary masterpiece.

#### **History into Narrative**

Instructor: Joel Warner

Maybe there's a family legend that you've always wanted to put down on paper. Maybe you're eager to find and recount lost stories about your hometown or neighborhood. Maybe you've found the perfect historical tale that's crying out for the Erik Larson treatment. Whatever your interest, the past (both recent and distant) provides ample fodder for incredible nonfiction stories. In this hands-on seminar, we'll learn how to use local library resources and other tools to uncover these tales and how to transform these historical tidbits into gripping narratives.

## MONDAY, JUNE 7

### *Early Evening Session*

4:00 to 6:00 PM

#### **Beyond Punditry\*\***

Instructor: Steve Almond

Over the past five years, Americans have been forced to confront the dark underside of our national psyche: the rise of white supremacy, a mood of paranoia and violence, the onslaught of propaganda, and,



ultimately, an armed insurrection. As writers, many of us are struggling with how to tell stories that grapple with these realities, but don't descend into screeds. Using the work of Ta-Nehisi Coates, Debbie Nathan, and others, we'll explore how to write about our civic life in ways that travel beyond moral judgment and into meaning. We'll also do an in-class exercise that brings the lessons home.

### **The Mind Outside the Head\*\***

**Instructor:** Sheila Heti

This class will lead participants through a number of thought and writing experiments, premised on the idea that our mind is everything we encounter, and not just the thing inside us that sees. How might we write if the self is everything, rather than just ourselves?

## **MONDAY, JUNE 7**

*Evening Session*

**6:00 to 8:00 PM**

### **What's at Stake?**

**Instructor:** William Haywood Henderson

At stake = at risk. It's easy to figure out the surface stakes for your characters, but what gives your story weight and complexity is that other type of stakes: what does it mean to your character emotionally if he or she fails or succeeds in fulfilling a quest? In this class, we'll explore the idea of underlying stakes, then apply what we've learned to your own writing.

### **Writing for Healing and Change**

**Instructor:** Joy Roulier Sawyer

Did you know that writing for healing—for balance and psychological well-being—can dovetail seamlessly with developing writing craft and skill? In this seminar, we'll participate in a variety of writing prompts

designed to nurture both personal insight and writing practice; explore psychological research on the benefits of writing; reflect on personal writing blocks and how to move through them; face down the nagging inner critic; and personalize a plan on how to better stay sane through your writing in the coming days.

## **TUESDAY, JUNE 8**

*Morning Session*

**9:00 to 11:00 AM**

### **Writing the MG/YA Adventure Novel**

**Instructor:** Lija Fisher

Did you know that the second most translated book in the world (after the Bible) is *Robinson Crusoe*? Yes, an adventure story! This genre is extremely popular with kids and young adults, and is much more than just battles and quests. Important themes can be explored in between all the excitement, and writing a story that's both meaningful and fun is harder than it seems. In this seminar, we'll explore the differences between MG and YA, then go over the basic structure of how to make your adventure novel gallop apace!

### **Bad to the Bone: Writing Villains\***

**Instructor:** Erika Krouse

Ahab, Nurse Ratched, Kurtz, Professor Moriarty, Cruella de Vil, Voldemort, Satan... No matter the genre, a great villain is a key ingredient to a badass story. But what if you don't know who your villain is, or if it's even a person at all? This class will outline types of villains, and tips for creating the best (yet worst) ones. We'll explore adversarial worth; antagonist agency and power; alternative value systems and character motivations; and villainous codes, quests, and wounds. Prepare to get bad so your story can get good. Open to all prose writers.

### **Writing the Real and Surreal**

**Instructor:** José Olivarez

Yes, you've heard the phrase "stranger than fiction," but what do with this knowledge? In this seminar, we'll be writing poems grounded in reality and reaching towards the strange. We'll practice how to stylize and profane reality.

**SEE THE FULL  
CALENDAR OF EVENTS  
ON PAGES 34-36**



## TUESDAY, JUNE 8

*Afternoon Session*

1:30 to 3:30 PM

### Far-Flung Points of Light: Constellating Prose

Instructor: Sasha Geffen

Not every subject demands laser focus on a single theme. Some of the most exciting contemporary prose groups together disparate elements into a resonating whole, letting the space between points speak as loudly as the points themselves. In this seminar, we'll look at the ways lacunae can enliven prose, developing techniques for drawing different subjects together into the same field of view even when they're miles apart.

### The Actor's Guide to Backstory

Instructor: Susan Knudten

Every character and place has a story, but what happened before that story? In this seminar, you'll explore an acting technique, "fleshing out backstory," to add depth and nuance to your writing. Uncover the important life events, influential people, memorable experiences, and hidden secrets that affect your characters and/or setting and their place in the greater world. Then play with how your discoveries can make your writing more purposeful and enrich the tale you're working on now.

### It Only Hurts When I Laugh: Writing with Humor\*

Instructor: Erika Krouse

Some writers are funny, and some are not, mostly because they haven't taken this class yet. Natural, spontaneous-feeling humor on the page is actually the end-product of meticulous techniques any writer with a pencil and a strong bladder can learn and immediately use. In this all-genre and sometimes R-rated class, we'll break down the elements of humor, examine literary and non-literary examples, and explore how to use approaches such as irony, the rule of three, comic relationships, metaphor, taboo, surprise, timing, satire, syntax, and more. Come laugh and write with us!

### Hermit Crabbing Your Prose: Moving Narrative into a New Structures\*

Instructor: Chip Livingston

With the growing popularity of fixed forms in prose (and poetry), we'll think about borrowed homes and prebuilt forms that can take traditional narrative into flexible new poses: essays built as crossword puzzles, annotated bibliographies, quizzes, questionnaires, warning labels. We'll stretch our imaginations and explore how form manipulates content and how content can indicate future forms.

### Essential Self-Care for Writing Memoir

Instructor: Tanja L Pajevic

Writing memoir can be particularly challenging for those of us working with tough or traumatic material. Without a safe container and essential self-care, it can be easy to shut down or stop writing altogether. In this class, we'll learn how to contain your story in order to make the writing process feel safe as well as identify ways to corral your inner critic so that you can tap into your inner wisdom. For writers of all levels at any point in the writing process.

## TUESDAY, JUNE 8

*Early Evening Session*

4:00 to 6:00 PM

### Reading as a Writer: Meg Wolitzer\*\*

Instructor: Steve Almond

Meg Wolitzer's 2004 novel, *The Wife*, is one of the funniest and fiercest novels of our time, a masterpiece that combines biting satire with a searing examination of marriage. It's also a shockingly prescient book about patriarchal privilege, the many ways in which female ambition is stifled, and the consequent rage. *The Wife* is also a remarkable feat of storytelling, which makes it an ideal book for the discussion of craft issues ranging from narration to scene construction, chronology, and suspense. The book is (we promise!) amazing. Our discussion will be, too.

## WRITING IN COLOR RETREAT

AUGUST 2-5

Join fellow writers of color for four days of virtual workshops, writing, and community. The workshops will focus on the creation of new works, connecting writers and their work to social movements and larger audiences, and amplifying narratives of often unheard and marginalized voices to build more equitable, just, and sustainable communities.

**TUESDAY, JUNE 8***Evening Session*

6:00 to 8:00 PM

**Synesthesia\***

Instructor: Sarah Elizabeth Schantz

Whether we craft prose or poetry (or a hybrid of the two), we aim to evoke a sensory experience for our readers. While we try to reflect the human condition, to craft a text a reader can relate to, we also strive to show the world anew by de-familiarizing the reader. The art of synesthesia (to describe one sense by using another sense) can accomplish all of the above. For instance, in her famous poem “I heard a Fly buzz when I died,” Emily Dickinson used both sight (“blue”) and touch (“stumbling”) to describe a sound (“buzz”). In this seminar, we’ll practice synesthesia by playing with the senses.

**Writing the Active Setting\***

Instructor: Tiffany Quay Tyson

The right setting can help propel a story forward. It can be a friendly or unfriendly presence in a character’s life. It can evolve and change in ways that make stories richer and more compelling. Whether you’re writing a story set in an actual place or one created from pure imagination, we’ll explore techniques to make the setting an active and vibrant part of your story.

**WEDNESDAY, JUNE 9***Morning Session*

9:00 to 11:00 AM

**Boundaries and Strategies for Handling Trauma in Memoir**

Instructor: Cinelle Barnes

How do we write riveting scenes without risking our health or sanity? How do we write the personal as personal, and the personal as political? What is our responsibility to history and to ourselves? How do we begin, and when do we stop? Why write it at all? Broken down into the before, during, and after of writing about trauma, we’ll look at the boundaries to set—on the page and in our lives—and strategies that aid in the artful telling of our delicate stories.

**Using the Blank Space: Writing Nontraditional and Experimental Formats**

Instructor: Liz Breazeale

Tired of trying to write the same old narrative with the same old arc? In this session, we’ll examine exciting, fresh ways to tell stories, structure

plots, and frame narratives. Writers are experimenting every day, and we’ll tap into that unique energy by looking at examples from authors including Carmen Maria Machado, Ramona Ausubel, and more, and seeing what can be gained by taking formal risks in your work.

**Mapping Territory: Organizing Your Poetry Manuscript**

Instructor: Radha Marcum

You know how to craft a poem that makes a complete journey. Yet, when it’s time to organize a book-length manuscript, you may feel lost amidst your poems’ many themes, images, narratives, voices, and points of view. This session explores useful tools to map a collection’s terrain, including how to identify primary and secondary themes (they may not be what you think!), establish the major legs of the readers’ journey (how to group poems into sections), and use titles to transform a sheath of poems into a book that guides the reader thoughtfully through its territory.

**Multilingual Writing**

Instructor: Poupeh Missaghi

Many writers in the US have access to more than one language, yet pieces that include more than one language or hybrid languages are not acknowledged or taken seriously. Even writers who do not speak more than one language are oftentimes navigating between several languages (in the term’s broad sense): textual versus visual, creative language versus theoretical language, etc. In this class, we’ll explore some of the potentials for and challenges of multilingual creative work and discuss what these works can offer us as readers and citizens. (Being bilingual/multilingual is not a prerequisite for the course.)

**WEDNESDAY, JUNE 9***Afternoon Session*

1:30 to 3:30 PM

**Speculative Nonfiction\*\***

Instructor: Jaquira Díaz

Most often, creative nonfiction deals with truth and reality. But there is room in memoir and personal essay for speculation, meditation, imagination, and experimentation. In this seminar, we’ll read and discuss pieces that move beyond narration, reportage, and interrogation towards speculation: essays that build upon and expand the nascent genre of speculative nonfiction in innovative ways. We’ll begin with a short lecture, then move on to a discussion, looking at essays that seek to reimagine what is possible, contemplating alternate histories and realities, working with metaphor rather than the literal, deliberately moving backward and/or forward in time, and suggesting new ways of seeing and thinking about time and space within the essay. Finally, we’ll have short writing exercises.

**Dissecting the Frog: Humor in Writing\***

Instructor: Nick Arvin

E.B. White said, "Analyzing humor is like dissecting a frog. Few people are interested. And the frog dies of it." Readers love humor, and making your writing funny is appealing, but how on earth to do it? In this class, we'll discuss what makes humor work and explore ideas for jumpstarting the humor in your own writing. We'll work on some examples with in-class exercises. Bring a piece of your writing that could use an LOL or two. Suitable for writers of all levels and genres, but the examples in class will focus on fiction.

**Stop! Who Goes There? Questions and Commands in Poetry**

Instructor: Nicky Beer

This seminar will focus on how questions and commands in poems can be essential tools for dynamically and efficiently conveying vital information, confronting power, and meditating upon the nature of truth. We'll look at some compelling poetic examples of question and command usage as models, and tackle exercises that will allow us to explore the elastic, curious nature of these linguistic devices.

**Graphic Prose: Comics and Prose Writing**

Instructor: R. Alan Brooks

This seminar will explore the fundamental differences between writing for graphic novels and comic books versus writing prose. Combining in-class exercises and discussion, together we'll learn where prose ends and the graphic begins, and we'll try our hands at something new! All levels welcome.

**The Art of Constraints: Setting Limits to Set Ourselves Free\***

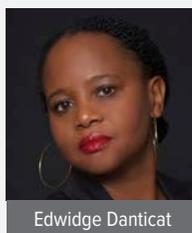
Alexander Lumans

As Oulipo writer Georges Perec says, "I set myself rules in order to be totally free." In this seminar, we'll follow Perec's logic: working with writing constraints so our prose can emerge more forceful and more honed from the first draft on. We'll read examples of contemporary writers who use (or appear to use) different constraints in their fiction and nonfiction. We'll dissect how and why constraints are of great use to any writer. And we'll get a chance to try our own constraints via fun prompts. Even if you've never worked with constraints before, this class is still for you.

**Writing with the Moon Cycles**

Instructor: Courtney E. Morgan

Farmers plant seeds in the dark of the new moon and harvest by the light of the full. We writers can use the cycles and patterns of the moon and of the year to most effectively and efficiently support our writing practices, learning the most conducive times for producing and creating, the best timing for editing, cutting, and seeing our work clearly, and when to rest and restore to feed our creative process. In this seminar, we'll develop personalized writing practices using this wisdom and also do some writing exercises inspired by the current moon cycle and season.

**STORY FEST PREVIEW****A Visit with Edwidge Danticat  
October 2, 2021**

Edwidge Danticat



Carleen Brice

A reading and on-stage conversation hosted by novelist Carleen Brice with one of our best writers, Edwidge Danticat, along with musical guest Such and other surprises. If conditions permit, this will be a live, in-person event in Denver, with streaming options.

**STORY  
FEST**

LIGHHOUSE WRITERS WORKSHOP

SEE FREE READINGS AND  
EVENTS ON PAGE 28

**WEDNESDAY, JUNE 9***Early Evening Session*

4:00 to 6:00 PM

**Personal Archives\*\***

Instructor: Leslie Jamison

It's easy to think of research as an activity that happens when we write about other people's lives, or archives as places we visit when we're writing about people who are famous and/or dead, but the truth is we all have vast personal archives already at our disposal: old diaries, cell phone photos and videos, email and text threads, voice memos. All of these artifacts are invitations to complicate the stories we tell ourselves about ourselves. The twists and details we find in our personal archives can deepen and renew our writing in all genres, however ostensibly "personal," whether it's creative nonfiction, criticism, poetry, or fiction. In this craft seminar, we'll be discussing how to excavate and activate these personal archives to grant emotional nuance and visceral texture to our writing. We'll look at home movies from the Museum of Modern Art and our own cell phones; talk broadly and specifically about how to draw upon the layers of information and history we already have in our phones, hard drives, email accounts, and notebooks; and do brainstorming exercises to start tapping into all this latent energy and material. Note: All participants should come to the session with at least two personal archival materials they are interested in thinking about and potentially writing from. These could include photos, old emails, text threads, TikTok videos, cell phone videos, diary entries, recipes, daily planners...anything that feels illuminating!

**Ekphrastic Everything\*\***

Instructor: Gregory Pardlo

On some level, all poems are ekphrastic. If and when we reach this conclusion, what use can it be to us as poets? This seminar will explore ways to approach the writing process using strategies gleaned from studying a variety of ekphrastic poems. Some poets we'll consider include Natasha Trethewey, Monica Youn, Janice Harrington, and Lyrae Van Clief-Stefanon.

**WEDNESDAY, JUNE 9***Evening Session*

6:00 to 8:00 PM

**The Full Swoop\*\***

Instructor: T Kira Madden

This seminar will focus on distillation and compression. When a "traditional" narrative arc does not feel possible, the artist's job is to write into the corners, to find electricity in the simple acts of noticing, to create a satisfying set-up and payoff for readers. We'll focus on structuring moments until a dramatic swoop takes shape, until there

is a change of terms, a friction. We'll close-read poems and short prose together and examine the sonic engines and metaphorical properties at work. We'll then use these tools for our own generative exercises.

**Better Sorry Than Safe: Transcending Cliché\***

Instructor: Jennifer Wortman

Etgar Keret calls clichés "unsexy truths." In this class, we'll mine the truths in clichés and make them sexy! From sentences to storylines, we'll draw on the tired and old to invite the sparkling and new, looking to writers including John Edgar Wideman and Maggie Nelson for help. Please bring a section of writing you fear is cliché.

**From the Beginning: Notes on Writing Prose Memoir and Book-length Works of Poetry\*\***

Carolyn Forché

This seminar will focus on the process, joys, and pitfalls of writing a book-length work of prose memoir or poetry, including the role of notebooks and mnemonic objects, assemblage of sections and episodes, and the gift of parataxis. This will be followed by examples and discussion.

**THURSDAY, JUNE 10***Morning Session*

9:00 to 11:00 AM

**Writing the Lost Loved One**

Instructor: Ellen Blum Barish

To capture the ones we've loved and lost in words so that the person can be known to others, we've got eulogy and obituary. But what if we wanted to capture the indelible mark that a person left on us, the part of that person that collided and comingled with something inside of us? In this class, we'll read and discuss personal essays about people we have loved who are no longer on the earth. We'll look at pieces that not only say something about the one who is gone, but also about the one who is left behind and what it means for someone to leave an imprint on another human being.

**Difficult Personas\***

Instructor: Teow Lim Goh

There are things we find difficult to write about. Persona poetry is one way we can enter and explore the unsayable on the page. It helps us step back from the particulars of our lives and imagine other perspectives. In turning our focus away from our autobiographical selves, we can cut through our fears to reach for deeper truths. In this seminar, we'll study some contemporary persona poems and practice ways to write our own.

**True (or Untrue) Confessions\***

Instructor: Erika Krouse

When done well, literary confession generates sympathy, creates immediacy, and solidifies the confessor's relationship with an empathetic reader. But how do you navigate the trickier aspects of confession: drama versus self-indulgence, getting the reader to care, and scariest of all, what your mother might think? In this all-genre class, we'll examine how the experts navigate their real and imaginary confessions, and plunder their secrets for our personal use. And then confess to it.

**Getting Published: Stories, Essays, Articles and Books\***

Instructor: Jenny Shank

You're ready to submit your writing for publication, but how do you do that? We'll overview publication options in literary journals, websites, magazines, and books. We'll discuss cover letters, query letters for magazines and book submissions, and do's and don'ts for submissions. We'll investigate ways of tracking your submissions, useful websites for researching publications, how to gauge whether you received a "good" rejection or a form rejection, and how to know when to keep submitting a piece or pull it for revisions. By the end of this class, you'll be armed with a thick anti-rejection hide and a list of publications to submit your work to.

**THURSDAY, JUNE 10***Afternoon Session***1:30 to 3:30 PM****How to Make the Ordinary Extraordinary\***

Instructor: Mario Acevedo

When we write, we all draw from our life experience, but most of what happens is mundane. In fact, we purposely shy away from drama. Yet the ordinary details of life are how we bridge from writer to reader. How then do we exploit the commonplace, rather than ignore it, and make those details the vivid linchpins of our narrative? Participants are invited to bring a scene from life that we can discuss and attempt to make more dramatic.

**Blocking a Scene\***

Instructor: William Haywood Henderson

If you're creating a scene richly and paying attention to location, detail, and movement, the reader should have a good idea of where your characters stand in the scene, as well as how they stand in relation to any other characters in the scene. Are the characters close together, nearly touching? Are they back-to-back? Are they talking over the telephone? In this class, we'll work on how to make your characters move in a way that adds meaning to the scene.

**Memoir in a Time of Disaster\***

Instructor: Jessica Chiccehitto Hindman

We live in a time of disaster: plague, racial injustice, climate change, economic decline, threats to our democracy. These threats have real impact. We are sick, impoverished, disenfranchised, imprisoned. And yet, in the quiet of our daily lives, miracles occur. The fresh cup of coffee, a toddler's laugh, a solitary walk that reveals a full moon behind the clouds. How do we write about our personal lives in a time of global disaster? How do our lives connect to larger stories unfolding on a global scale? This seminar will explore how memoirists connect societal forces to personal moments.

**Shut Up and Tell Me You Love Me:****Dialogue Do's and Don'ts\***

Instructor: Erika Krouse

Dialogue can be the best writing ever or it can sound like a lot of blah, blah, blah. What's the difference between dialogue that sparkles and dialogue that drags your story down? This class will investigate dialogue do's ("Frankly, my dear, I don't give a damn") and don'ts ("As you know, sis, our dear father died on the Nile in 1982 while hunting the 'Crocodylus niloticus'"). This class will consist of discussion, videos, and in-class exercises. Open to all prose writers.

**What's Wrong with My Book? Craft and Plotting Tips to Get You Submission-Ready\***

Instructor: Courtney Maum

What happened to the manuscript you were over the moon about? Its pacing, the momentum, the voice you were so invested in? In this seminar, we'll look at character arcs, plot points, conflict and craft tips to help get the wheels back on the proverbial bus of your manuscript. While the class will be geared to those working on book-length projects in any genre, it's also appropriate for short story writers and personal essayists. The goal of this class is to restore your confidence and help you get your manuscript submission-ready for agents and editors.

**Lament, Beatitudes, and Call and Response**

Instructor: Elizabeth Robinson

This poetry seminar will look at "spiritual" writing and its forms to create poetry for this moment. We'll look at classic examples, and then write our own beatitudes, laments, and call-and-response poems. There will be opportunities to generate new work and share it in class.



**SEE PRICING  
AND REGISTRATION  
INFO ON PAGE 37**

**THURSDAY, JUNE 10***Early Evening Session*

4:00 to 6:00 PM

**Interiority Complex\*\***

Instructor: Rebecca Makkai

The great advantage of prose (over theater, film, and life) is that we're privy to characters' interior states. But how can a writer get thoughts and emotions across, other than by stating them flat-out or by updating us constantly on breathing and heart rate? We'll explore ways to use tangent, gesture, backstory, action, association, and more to give characters a rich internal life without resorting to the old cardiopulmonary check-in.

**Strange Realisms: The Art of the Short Story\*\***

Instructor: Azareen Van der Vliet Oloomi

In this seminar, we'll study short story excerpts from the work of Samanta Schweblin, Clarice Lispector, Nana Kwame Adjei-Brenyah, Hassan Blasim, Ottessa Moshfegh, and George Saunders. These excerpts will likely leave us bewildered about our human predicament and doubled over with laughter. The stories they are drawn from are microscopic archives of a larger reality that has grown so disturbed it is itself speculative, unreal, maddening. We'll talk about the interconnections of grief and humor, character and place, backstory and historical positioning. We'll appreciate the mysterious ways in which a story can transform our vision of history and reality. And we'll conduct writing exercises generated from the stories to practice the art of capturing strange and estranging realities.

**THURSDAY, JUNE 10***Evening Session*

6:00 to 8:00 PM

**Turning Your Obsessions into Books\*\***

Instructor: Steve Almond

Most good writing—whether fiction or nonfiction—arises from a writer's obsessions. In this seminar, we'll discuss how to explore our obsessions on the page, without falling prey to self-absorption or sentiment. We'll start by looking at the work of folks such as Joan Didion, George Saunders, and others, and then generate some work in class by confessing to our own obsessions. Check your inhibitions at the door.

**Writing the Poems of Our Land**

Instructor: Juan J. Morales

In this generative seminar, we'll focus on place, the diverse voices that preserve it, and the make-up of our cultures, foods, communities, and homes. This will be in free form and verse. With a careful

exploration, the workshop will look at poets like Jake Skeets, Natalie Diaz, Ilya Kaminsky, and others that use forms, stanzas, and lines to teach us how we protest, acknowledge, and protect our geographies with our words and poems.

**FRIDAY, JUNE 11***Morning Session*

9:00 to 11:00 AM

**No Ideas but in Things\***

Instructor: William Haywood Henderson

There's that cherished wisdom, "show don't tell," plus William Carlos Williams's "no ideas but in things." The point is that meaning and emotion are evoked by and embodied in specific, concrete detail. Abstractions don't stick with us, and they certainly don't convince us of anything. We either accept the abstraction (I love you, it was beautiful, you're mean, I feel pain) or we don't, but we don't experience it. In this class, we'll look at cool examples of how concrete things can evoke meaning, and then we'll apply it to your own writing.

**Literature of Witness**

Instructor: Poupeh Missaghi

Literature has forever played an important role in witnessing historical moments and events. Literary works of witness go beyond what journalists achieve in revealing facts and delivering information. They have other intentions in mind, such as raising philosophical or ethical issues and creating emotional and embodied experiences. Providing different ways of revisiting history, these works allow for other modes of experiencing the past, in the hopes of making possible imagining different futures.

**What Oulipo Knows: How Constraint-Based Writing Can Push Your Work into Uncharted Territory**

Instructor: Jesse Morse

Who are Oulipo? Why bother writing with constraints? In this seminar, we'll look at a variety of examples of constraint-based writing, both distant and recent, and think about how creating our own constraints in our writing practice, especially when we're stuck, can help us generate new and surprising work. Time for reading, discussion, writing, sharing, and brainstorming to create our own constraints. Fiction and poetry writers welcome.

**Exercises in Ventriloquism**

Instructor: Elizabeth Robinson

Feeling stuck in your poems? One way to refresh your craft is to try on the voice and formal strategies of another poet. This seminar will provide examples of poems by poets with very distinct styles and then invite

participants to imitate elements of that style in their own writing. This might entail rewriting a poem you've already written in a new style, or generating new work. This process is fun and playful but also helps you, as an author, to discover important things about your own writing style and voice.

### **Dream Weaving: Working with Dreams in Narrative\***

**Instructor:** Jennifer Wortman

Dreams, some say, are distractions that have no place in narrative. In this class, we'll take the opposite view and consider how dreams can enhance our fiction and creative nonfiction. Using writers such as Michael Ondaatje, Rudolfo Anaya, and Joan Wickersham as guides, we'll explore how to weave dreams into our stories to serve character, conflict, and theme. We'll also look at writing dream-like and dream-inspired pieces.

## **FRIDAY, JUNE 11**

### *Afternoon Session*

**1:30 to 3:30 PM**

### **Live in the Layers: Mindfulness and Writing**

**Instructor:** Caryn Mirriam-Goldberg

"Live in the layers, not on the litter," Stanley Kunitz writes. Through cultivating a practice of mindful writing, we can bring greater curiosity to the layers of our lives and more vivid, compelling, and powerful writing to the page. Writing can be its own path of mindfulness, training us to open our peripheral vision wider as we learn to listen to and glimpse what wants to be said. We'll engage in some short writing and meditation exercises, and we'll talk about writing to grow our freedom, gratitude, courage, and resilience.

### **Poem as Collage**

**Instructor:** Andrea Rexilius

What can poets learn from the techniques of collage? In this image and text-based seminar, we'll discuss and practice collage in both written and visual media. Come ready to experiment and to play with textual fragments, images, scissors, paper, and glue.

### **Prompt Party**

**Instructor:** Joy Roulier Sawyer

Even experienced writers need a literary boost from time to time. In this seminar, we'll generate creative ideas and scintillating writing through an energetic prompt party. Writers can often uncover fresh material through "back door" writing, a process that bypasses their usual approaches to creativity. That fresh writing can then be stolen to help spice up deadbeat language in current projects, as well as to begin new ones. Come dance your way through several exercises designed to both delight and surprise. No experience necessary.

### **Going Out in Style\***

**Instructor:** Sarah Elizabeth Schantz

We'll explore the two writing styles called "baroque" and "plain song." When we talk about "baroque," we're thinking of Angela Carter's adjective-laden prose which calls attention to its use of language. On the other hand, there's Ernest Hemingway, who borrowed from his days as a journalist and wrote "plain song" using a prose so simple it almost reads like Dick and Jane. While every writer cultivates their own style which gives way to their unique voice, style is more than that. We'll examine the impact style has, and experiment with when to write complex-compound sentences littered with modifiers and elaborate punctuation, and when to be sparse.

### **Kill Your Darlings**

**Instructor:** Cynthia Swanson

All writers want our prose to be memorable and gorgeous. We want to share knowledge and detailed stories with our readers. These are admirable goals, but how much is too much? How do you know when you're overwriting, adding too much flowery language, too many details, too many subplots? How do you learn to trust your readers, leaving certain elements up to the imagination? In other words, which darlings do you kill? In this seminar, we'll discuss common overwriting mistakes and how to avoid or correct them.

### **The Way of the Artist Is a Surrender: Writing Hybrid, Crossing Genres**

**Instructor:** Addie Tsai

The title of this seminar takes its inspiration from the painter Agnes Martin, who was known for her push and pull with the grid and the line. We'll push past the idea of borders and investigate how we cross genres into territory that is neither fiction nor nonfiction, poetry nor prose, text nor image. We'll study published work by others who can help start a dialogue about charting our work in uncharted territory, and do an exercise or two that can hopefully free us up from generic constraints. Please bring your own questions, and your own works in progress that we can think through.



**FRIDAY, JUNE 11***Early Evening Session*

4:00 to 6:00 PM

**Three Ways of Telling the Same True Story\*\***

Instructor: Emily Rapp Black

In this seminar, we'll discuss all the ways you might "intro" the same story, and perhaps even the same scene. Please come prepared with at least two typed pages of an essay or part of a memoir that you are working on, ideally the beginning and the ending. Be prepared to be curious, creative, flexible, and also (wait for it!) to have some fun. This will be hands-on and very interactive.

**SATURDAY, JUNE 12***Morning Session*

9:00 to 11:00 AM

**Emotional Landscapes**

Instructor: Karen Auvinen

Setting can do a lot of the heavy lifting in any story. How your characters interact with place or other characters in a given landscape, coupled with how you choose to describe it, can suggest more about what is happening in a story or scene than straight telling. Bring a character and setting you're working on in fiction or memoir. Before the start of class, please read the opening to Selah Saterstrom's *Ideal Suggestions*.

**The Multitudes: Scope, Organizing Principles, and Playing with Form in Essay Collections\***

Instructor: Cinelle Barnes

There is great beauty and a ton of madness in essay collections. How do we thread together seemingly disparate pieces with the multitude of techniques, formats, ideas, and even voices within us in one essay collection? Through readings, in-class exercises, and discussion, we'll explore methods for setting scope, organizing ideas, and playing with form within a collection. We'll leave class with a sense of what holds our collections together, what shape they might take, and how we might use that knowledge to deepen our writing.

**Drawing for Writers**

Instructor: Brian Kearney

This is not a traditional "how to draw" class. Instead, we'll be working from the premise that everyone can draw, and that the ways of drawing are as various as the ways of speaking or writing. We'll use automatic and divinatory processes to generate images we then respond to with our writing. We'll explore how the drawings we have made can be inspiration for writing, how they can generate interesting tension with the words they inspire and even suggest new directions. We'll discover hybrid forms that take shape at the intersection of writing and drawing.

**Discovering the Metaphor(s)**

Instructor: Chip Livingston

In this seminar, we'll work on creating, elevating, and sustaining a metaphor, searching for the best objective correlatives to represent your characters and your narrative (or poetic/dramatic) situations. While we'll work primarily on discovering metaphors, we'll also look at what can be produced by metonymy, the sequence of a combination of metaphors.

**Six Poems by Emily Dickinson\***

Lynn Wagner

In this class, we'll examine a half dozen poems by Emily Dickinson, both well-known and obscure. We'll explore their origins, versions, and meanings, for one of America's most original poets has much to teach us. Then we'll write poems inspired by the Belle of Amherst.

**Oh So Little Time\***

Instructor: Paula Younger

Writing is tricky. In fiction and nonfiction, an entire book can last one day or span hundreds of years. Come learn some time tricks from one day in a life to a hundred years later. We'll study successful passages in fiction and memoir, and then experiment with our own writing. Fear time no more!

**SATURDAY, JUNE 12***Afternoon Session*

1:30 to 3:30 PM

**Echo Chamber: Poetics of Space**

Instructor: Abigail Chabitnoy

For Rosmarie Waldrop, gardening the gaps, "the between, the crossings, the differences and relations revealed through poetry" means "finding a form that projects outward, that layers and lays down a topography manifold and open on all sides." It means exploring "the gaps between fragments, the shadow zone of silence, of margins." One of the ways we as poets can break our readers out of a pattern of linear logic is to break the traditional pattern of consuming text through deliberate layout choices. This seminar will explore the use of space and typography and methods for leaving the left margin behind.

**"Each workshop I take gives my thinking a tiny shift that seems insignificant but really proves to be seismic in terms of my growth as a writer."**

—2020 Lit Fest Participant

**3 AM Epiphanies in the Afternoon**

Instructor: Brian Kiteley

This seminar will be generative, using the book of fiction exercises, *The 3 A.M. Epiphany*, as a resource and prod for building future fictions. We won't read and critique your fiction but we'll build ideas, fragments, and components of fiction. We recommend writers read the book before we meet, and perhaps have done a few of the exercises as practice, but all are welcome to attend.

**Digging Up Your Ghosts: Vulnerable Writing and the Tools to Write Beyond the Grave**

Instructor: Hillary Leftwich

Trauma is difficult to write about. But if we take pieces from one experience or several experiences and use them in our writing, we write past the make-believe and what is essential or hurt. Characters, settings, and imagery can be used to create a piece coming from our own truth, but not necessarily nonfiction. It's all in how we tell it. In this generative seminar, we'll look at tools to help dig up your ghosts and write about them, all within a safe space. The memories and images you have buried deep that need a voice are the ones this class will help you unbury.

**Man with a Cake: Utility of Foil Characters\***

Instructor: William Henry Lewis

Raymond Carver is known for a story in which a baker encroaches upon a greiving couple and sets major developments in play, despite being a minor character. No, we won't bake any cakes in this class, but we'll delve into crafting minor characters that have major impacts on our scene work.

**A Roadmap to Publishing\***

Instructor: Rachel Weaver

Getting close to a finished draft? Does the future look a little hazy? In this class, we'll talk about next steps. We'll talk about how to determine where your book might fit best out in the publishing landscape, how to approach publishing houses and agents, and what to expect once it gets picked up. We'll talk about the author's role in marketing and how to prepare for it in advance.

**SEE THE FULL  
CALENDAR OF EVENTS  
ON PAGE 34-36**

**SATURDAY, JUNE 12***Early Evening Session***4:00 to 6:00 PM****Poetry and White Supremacy:  
Fighting Racism in Your Lyric Poems**

Instructor: Kim O'Connor

The work of addressing racism and racial injustice in poetry should not be solely the work of poets of color. Yet fear, shame, and uncertainty can choke white writers, holding us back from using our writing to examine our complicity in an unjust system from which we constantly benefit. In this generative workshop, we'll explore our white privilege, fragility, and silence and see how owning our place in a racist society can free us to create lyric poems that tell important stories and break oppressive silences.

**What You Can Learn from Indigenous Speculative Fiction**

Instructor: Erika T. Wurth

Native American speculative fiction is exploding and, like most books in the horror, science fiction, and fantasy genres, these works are wildly imaginative. But one difference is the way these authors take their traditional worldviews and conceptions of pre-Columbian life and set them in deeply imaginative worlds. Though this seminar will not endorse cultural appropriation, it will ask you to look at where you're coming from in a deeper, wonderfully imaginative way. Look to Native American literature for inspiration for your speculative work, as opposed to using the pseudo-European material that risks being so cliché. What are the nightmares in your suburban neighborhood? What are the bogeymen that you grew up with in your apartment complex? What are the stories that your grandmother told you? And what are the delights and fears you have around advanced technology?

**SUNDAY, JUNE 13***Morning Session***9:00 to 11:00 AM****Superheroes in Prose\***

Instructor: Jason Heller

Superheroes are usually considered the stuff of comic books, movies, and TV. But there's a long tradition of heroic characters in prose fiction, from Philip Wylie's classic *Gladiator* to George R. R. Martin's collaborative *Wildcards* series, where novels have taken a unique, text-based approach to the colorful graphic appeal of superheroes. Through brief readings, short writing assignments, and discussion, we'll explore how superpowered science-fantasy prose has been here all along—and what it means to write it today.



### What to Write Next: In Search of Ideas

Instructor: Traci Groff-Jones

You've finished your latest manuscript, and might have vague ideas for your next book, but nothing certain. No solid plot idea comes to you, only a hazy concept or unformed character—nothing that seems to stick. What to do? This seminar will explore how authors have come up with ideas, and try different methods to get your creative juices flowing. A mix of lecture, discussion, and writing exercises will spark your imagination and get you writing again in no time!

### Breathing into Being: Crafting Atmospheres in Prose\*

Instructor: Alexander Lumans

The writer Janet Burroway says, "Your fiction must have an atmosphere because without it your characters will be unable to breathe." Thankfully, atmosphere is something you can create throughout your artistic process to achieve a variety of impacts, be it in deep revision or at the very beginning. We'll examine contemporary authors' unique approaches to crafting atmospheres. How does mood enhance a reading experience? What can it do that characters and conflict cannot? We'll engage in generative writings that will allow you to experiment with various mood-altering techniques. Come ready to breathe new life into your writing!

### Turn it up, Turn it down: The Poem as Amplification\*

Instructor: Peter Markus

In this seminar, we'll take a look at several poems written at various registers of voice and feeling, all of which lean on the same verb "to want" in order to glean what the voice of a poem is truly communicating. After looking closely at these poems and scaling their level of amplification (from a whisper to a full-on, in-your-face outburst/scream), you will work on generating your own poems that explore and discover where your own voice feels most authentic.

### The Breaking Point\*

Instructor: Paula Younger

Every character (and person) has a breaking point. Once we find it, we increase the tension in our fiction and nonfiction. We'll study successful breaking points in stories and essays, and then we'll do some exercises to push our characters to the places they don't want to be—and find our characters (and stories) in the process.

### SUNDAY, JUNE 13

Afternoon Session

1:30 to 3:30 PM

### Writing from the Family Archive

Instructor: Carolina Ebeid

The private family archive often has little order, as these materials are scattered: a crate of toys in the basement, VHS tapes with no player, shoeboxes of random photos and letters, etc. We also have the stories passed down orally through generations, as well as the insurmountable piling of digital data we don't know what to do with. What to throw away, what to keep? In this class, we'll explore how to work creatively with photographs, audio, objects, and documents; how to get lost in the materials and find our way back; and how to write into that empty gap of what's missing from the archive.

### Spinning Sleep into Gold: Writing Fiction from Dreams\*

Instructor: Emily Flouton

Stephen King's *Misery*. Charlotte Brontë's *Jane Eyre*. Colson Whitehead's *Zone One*. George Saunders' "The Semplica Girl Diaries." Mary Shelley's *Frankenstein*. These are just a few of the many iconic works of fiction that were born when the writer was fast asleep. In this seminar for fiction writers of both speculative and realist works, we'll examine writing inspired by dreams and discuss practical methods of using dreams to locate and harness our deepest visions.

## LIT FEST ON DISCORD

Starting June 1, join your fellow Lit Fest attendees on Discord, an online community featuring genre-specific, event-related, and casual hangout channels. Swap workshop advice, meet new thriller aficionados, and chat with your distant writing friends in the video lounge. Just because we're virtual doesn't mean we can't all hang out, Lit Fest-style.

**Two Hours, Two Thousand Words\***

Instructor: BK Loren

You've learned a lot at Lit Fest. You've listened to teachers and other writers pontificate, argue, and agree. Now it's time for a little silence—time for you to put words on the page. This is a two-hour class of innovative writing prompts meant to stimulate your imagination and give you time to embody the information you've taken in at Lit Fest. Come ready to do what writers do: Write.

**City, Town, Countryside: Making a Place's Story Your Own\***

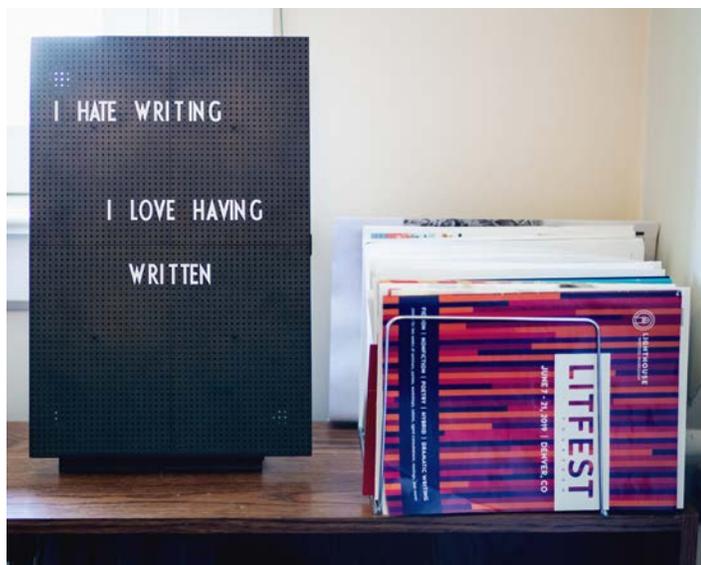
Instructor: Jenny Shank

In *The Yellow House*, Sarah M. Broom tells her family's story through an account of New Orleans East, a once up-and-coming suburb that fell into neglect. In *Home Baked*, Alia Volz chronicles her parents' illicit pot brownie business that put them in the center of 1970s San Francisco's delights and dramas. In *Sigh, Gone*, Phuc Tran details coming of age as a Vietnamese refugee in blue-collar Carlisle, Pennsylvania. In this class, we'll examine how we can intertwine our personal story with the larger story of the places we've lived, and use the two stories to amplify and reflect each other.

**Poets in Translation: Adam Zagajewski and Reina María Rodríguez**

Instructor: Lynn Wagner

Continuing our poets in translation series, we move forward to explore the work of two contemporary writers. Adam Zagajewski (1945-2021) taught at the University of Houston but wrote in Polish. Reina María Rodríguez is a Cuban poet writing in Spanish. Her book *The Winter Garden Photograph* won the 2020 PEN translation award and Rodríguez herself has won Cuba's 2013 National Prize for Literature, and the 2014 Pablo Neruda Ibero-American Prize for Poetry. Let's dive in deep and compare translations of these two important poets.



**OUR MOST POPULAR EVENTS!**

DON'T MISS OUR **FREE** VISITING AUTHORS READINGS & CONVERSATIONS

**SATURDAY,  
JUNE 5  
6:00 TO 7:00 PM**

Azareen Van der Vliet Oloomi  
and Bryan Washington



**MONDAY,  
JUNE 7  
6:00 TO 7:00 PM**

Hanif Abdurraqib  
and Layli Long Soldier



**TUESDAY,  
JUNE 8  
6:00 TO 7:00 PM**

Carolyn Forché  
and Gregory Pardlo



**WEDNESDAY,  
JUNE 9  
6:00 TO 7:00 PM**

Steve Almond  
and Rebecca Makkai



**THURSDAY,  
JUNE 10  
6:00 TO 7:00 PM**

Emily Rapp Black, Jaquira Díaz,  
and T Kira Madden



**FRIDAY,  
JUNE 11  
6:00 TO 7:00 PM**

Helen DeWitt, Sheila Heti,  
and Sarah Ruhl



**SATURDAY,  
JUNE 5  
6:00 TO 7:00 PM**

Leslie Jamison  
and Mat Johnson





ALL EVENING EVENTS ARE FREE! ←

**FRIDAY, JUNE 4**

4:30 to 5:30 PM

**Happy Hour Reading: Lighthouse Faculty**

Hear readings from recently published works by Lighthouse faculty members.

6:00 to 7:00 PM

**The Kickoff Party**

The kickoff party brings together participants and instructors for a night of celebration. Hosted by local comic, actor, and writer Adam Cayton-Holland, enjoy a surprise musical performance, some guest readings, and more!

**SATURDAY, JUNE 5**

4:30 to 5:30 PM

**Happy Hour Reading: Writing in Color**

Writing in Color aims to offer a more complete representation of our writing community by connecting writers of color with peers to share ideas, inspirations, new work, successes, challenges, and resources to foster a more diverse, equitable, and inclusive writing community in Colorado and beyond.

6:00 to 7:00 PM

**Visiting Authors Reading + Conversation:  
Azareen Van der Vliet Oloomi and Bryan Washington**

Hear your favorite visiting authors read from recent works and then discuss their books and their process, answer questions, and more.

7:15 to 8:15 PM

**Lit Fest at Night Reading: Lighthouse Faculty**

Hear readings from recently published works by Lighthouse faculty members.



**SUNDAY, JUNE 6**

4:30 to 5:30 PM

**Happy Hour Reading: Book Project Edition**

Come celebrate the hard work of Book Project graduates.

6:00 to 7:00 PM

**Inspiration Tour**

Alex McElroy, Tarfia Faizullah, Alexander Lumans (moderator), Diana Khoi Nguyen

Get an inside look at some of our favorite writers' home studios and then stick around for their performances and a discussion of what's currently inspiring them.

**MONDAY, JUNE 7**

4:30 to 5:30 PM

**Happy Hour Reading: Lit Fest Fellows**

Help us celebrate the exceptional talent among this year's Lit Fest Fellowship winners.

6:00 to 7:00 PM

**Visiting Authors Reading + Conversation:  
Hanif Abdurraqib and Layli Long Soldier**

Hear your favorite visiting authors read from recent works and then discuss their books and their process, answer questions, and more.

**TUESDAY, JUNE 8**

4:30 to 5:30 PM

**Happy Hour Reading: Poetry Collective Edition**

Come celebrate the hard work of Poetry Collective graduates.

6:00 to 7:00 PM

**Visiting Authors Reading + Conversation:  
Carolyn Forché and Gregory Pardlo**

Hear your favorite visiting authors read from recent works and then discuss their books and their process, answer questions, and more.

7:15 to 8:15 PM

**Lit Fest at Night Reading: Lighthouse Faculty**

Hear readings from recently published works by Lighthouse faculty members.



**WEDNESDAY, JUNE 9**

4:30 to 5:30 PM

**Happy Hour Reading: Lighthouse Faculty**

Hear readings from recently published works by Lighthouse faculty members.

6:00 to 7:00 PM

**Visiting Authors Reading + Conversation:  
Steve Almond and Rebecca Makkai**

Hear your favorite visiting authors read from recent works and then discuss their books and their process, answer questions, and more.

**THURSDAY, JUNE 10**

4:30 to 5:30 PM

**Happy Hour Reading: Lit Fest Fellows**

Help us celebrate the exceptional talent among this year's Lit Fest Fellowship winners.

6:00 to 7:00 PM

**Visiting Authors Reading + Conversation:  
Emily Rapp Black, Jaquira Díaz, and T Kira Madden**

Hear your favorite visiting authors read from recent works and then discuss their books and their process, answer questions, and more.

7:15 to 8:15 PM

**Lit Fest at Night Reading: Lighthouse Faculty**

Hear readings from recently published works by Lighthouse faculty and members.

**FRIDAY, JUNE 11**

4:30 to 5:30 PM

**Happy Hour Reading: Queer Creatives**

Queer Creatives focuses on queer writers and makers in Colorado. We aim to connect queer creatives with peers because we know that LGBTQIA+ lives are enriched and affirmed through collective story making and story sharing. No matter how your creativity manifests, no matter how your queerness manifests, this is a space for you!

6:00 to 7:00 PM

**Visiting Authors Reading + Conversation:  
Helen DeWitt, Sheila Heti, and Sarah Ruhl**

Hear your favorite visiting authors read from recent works and then discuss their books and their process, answer questions, and more.

**SATURDAY, JUNE 12**

3:00 to 4:00 PM

**Youth Anthology Release Party**

What are today's children and teens thinking about, dreaming up, and bringing to life? Find out by joining us for a celebration of *And We Created Worlds*, Lighthouse's annual youth anthology that collects the written work of young writers ages 8-18. We'll feature readings from several of our young authors, followed by a Q&A. Copies of the book will be available for purchase.

4:30 to 5:30 PM

**Happy Hour Reading: Open Mic**

Join fellow Lit Fest participants for an opportunity to read a brief contribution.

6:00 to 7:00 PM

**The Lighthouse Spelling Bee  
Panelists**

Hosted by The Spelling Bee Company, join Lighthouse's best and bravest spellers as they work their way through "Xylophones" and "Velociraptors" to eternal glory, with help from their friends. This is the finale of a month-long fundraising event.

7:15 to 8:15 PM

**Lit Fest at Night Reading: Lighthouse Faculty**

Hear readings from recently published works by Lighthouse faculty and members.

**SUNDAY, JUNE 13**

4:30 to 5:30 PM

**Happy Hour Reading: Book Project Edition**

Come celebrate the hard work of Book Project graduates.

6:00 to 7:00 PM

**Visiting Authors Reading + Conversation:  
Leslie Jamison, Mat Johnson**

Hear your favorite visiting authors read from recent works and then discuss their books and their process, answer questions, and more.



**SEE THE FULL  
CALENDAR OF EVENTS  
ON PAGE 34-36**

**COST: \$20/MEMBERS; \$30/NON-MEMBERS  
INCLUDED IN SOME PASSES**

(see page 37 for pricing details)

## FRIDAY, JUNE 4

12:00 to 1:00 PM

### The Big Four

Lisa Gallagher (Defiore and Co.), Chris Parris-Lamb (The Gernert Co.), Viniyanka Prasad (The Word), Erika T. Wurth (moderator)

Now that the Big Five (Penguin/Random House, Hatchette, Harper Collins, Simon and Schuster, Macmillan) have further conglomerated into the Big Four, what does this mean for writers? Is this good or bad news? Listen to four insiders as they discuss the consequences of the merger, how it affects the larger publishing industry, and more.

## SATURDAY, JUNE 5

12:00 to 1:00 PM

### State of the Indies: Independent Publishing in 2021

Malaga Baldi (Baldi Agency), Noah Ballard (Verve), Michelle Dotter (Dzanc Books), and Courtney Maum, Poupeh Missaghi (moderator)

While the big publishers now number four and continue to place big bets on a select few titles each year, the independents are beginning to edge their way into the awards while publishing a diverse roster of authors. What's on deck for the likes of Graywolf, Red Hen, and more? Hear the latest trends, challenges, and successes of the indies from four publishing experts.



## SUNDAY, JUNE 6

12:00 to 1:00 PM

### Lit Mag Insights: What Are Editors Looking For?

Julia Brown (AGNI), Harrison Candelaria Fletcher (Speculative Nonfiction), Wayne Miller (Copper Nickel), Dino Enrique Piacentini (moderator)

You've made your story, essay, or poem the best it can be, and now you're ready to get it published in a literary journal. How do you catch the eye of an editor? Our panel of journal editors will chat about the submission process, what they look for in a piece, and mistakes to avoid when you're sending out your work.

## MONDAY, JUNE 7

12:00 to 1:00 PM

### Nuts and Bolts: Money in Publishing

Julie Buntin (Catapult Books), Wendy J. Fox (moderator), Sarah Fuentes (Fletcher & Co.), Serene Hakim (Pande Literary), Danya Kukafka (Aevidas)

There are a lot of steps between a successful submission and the ticker tape book tour. Hear from experts in publishing on the ins and outs of book contracts, advances, royalties, and more, so when your speculative epic gets picked up by Penguin, you'll know what to expect.

## TUESDAY, JUNE 8

12:00 to 1:00 PM

### Publishing Today

Carleen Brice (moderator), Bunmi Ishola (The Word), John Maas (Park & Fine), Matthew Martz (Crooked Lane Books), Angeline Rodriguez (Hachette Books)

Publishing was a fast-changing industry before the pandemic, so what does the publishing landscape look like now? Join four industry experts as they discuss the temporary and more lingering changes the pandemic brought, what conglomeration means for writers, what the new book tour looks like, and more.

## WEDNESDAY, JUNE 9

12:00 to 1:00 PM

### Story of a Book: The Agent-Writer Partnership

Michelle Brower (Aevidas), Shana Kelly (moderator), David Heska Wanbli Weiden

Join author David Heska Wanbli Weiden and his agent as they discuss the journey of his latest bestseller, *Winter Counts*, from submission to book deal to publication. You'll learn how they got matched up, the ins and outs of the contract process, and more.



**THURSDAY, JUNE 10**

12:00 to 1:00 PM

**Query Letters 101**

Jamie Carr (The Book Group), Olivia Chadha (moderator), Angie Hodapp (Nelson Literary), Sue Park (Barbara J. Zitwer)

Literary agents read hundreds of query letters and pitches in any given week and can often tell very quickly whether something will be right for them or not. This panel will give participants an inside look at what it takes to write an eye-catching query. What makes an agent stop or read on? Here's your chance to find out.

**FRIDAY, JUNE 11**

12:00 to 1:00 PM

**Dramatic Writing: What's the Deal?**

Will McCance (Unfound Content), Joey Siara (moderator)

The play and screenwriting industry has transformed tremendously in the past few years (even before the pandemic), from the explosion of streaming television to immersive theater. What are the opportunities for emerging writers today and how do they find them? Learn the ropes from four industry experts.

**SATURDAY, JUNE 12**

12:00 to 1:00 PM

**Writing Responsibly**

Olivia Abtahi (The Word), Paloma Hernando (Einstein Literary), Tanusri Prasanna (DeFiore and Company), Mathangi Subramanian (moderator)

Hear from experts in the field on using sensitivity readers, avoiding cultural appropriation, and writing for young audiences, all in the name of writing responsibly.

**SUNDAY, JUNE 13**

12:00 to 1:00 PM

**Freelancing in the Real World**

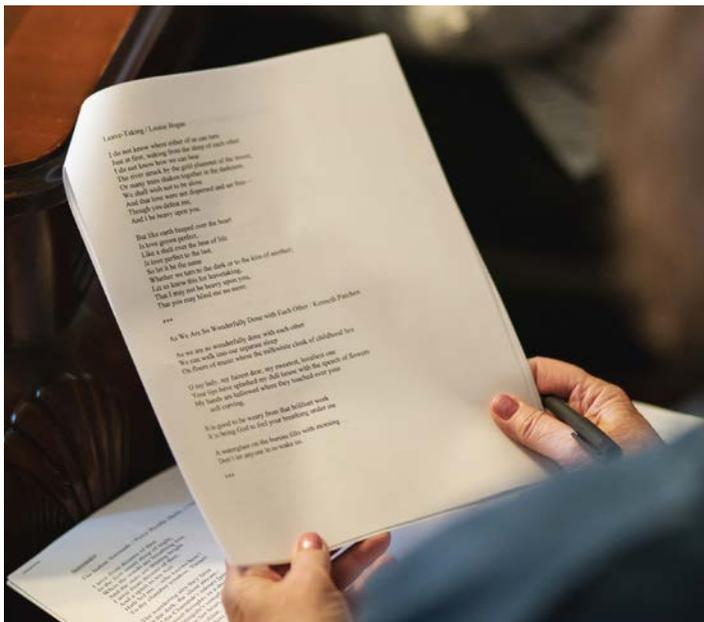
Sarah Gerard (Moderator), Jason Heller, Gabino Iglesias, Lisa Kennedy

Whether you're just starting to pitch editors or you have a few published pieces under your belt, hear from four freelance veterans as they delve into the state of the industry, some tips on finding work, and some hard truths along the way.



As a sponsor, you'll get the chance for you and your guest to mingle with authors at VIP events, and recognition on programs and other materials. A Visiting Author Sponsorship is an excellent way to show your support for the arts and gain the chance to rub elbows with some of writing's finest.

Contact Jordyn Wolking for details and opportunities.  
[Jordyn@lighthousewriters.org](mailto:Jordyn@lighthousewriters.org)



Anyone who has submitted their work to the world knows about the lag times, the polite declines, and the form rejections. This is your chance to actually sit down and chat with literary agents or editors to learn what they thought when reading your manuscript. One meeting is included for festival passholders, with additional meetings available for purchase as space allows. See pricing page for details. Send us your top three agent or editor choices by **May 5**, and we'll confirm your meeting before you submit your final query letter and writing sample on **May 12**. More information is available at [lighthousewriters.org](http://lighthousewriters.org).

FRI 06.04	SAT 06.05	SUN 06.06	MON 06.07	TUE 06.08	WED 06.09	THU 06.10
Malaga Baldi Lisa Gallagher	Malaga Baldi Paloma Hernando Sue Park Angeline Rodriguez	Malaga Baldi Paloma Hernando Sue Park Angeline Rodriguez	Danya Kukafka John Maas	Sarah Fuentes Danya Kukafka John Maas Tanusri Prasanna Matt Martz	Sarah Fuentes Serene Hakim John Maas Chris Parris-Lamb Tanusri Prasanna Matt Martz	Jamie Carr Serene Hakim Chris Parris-Lamb Julie Buntin
FRI 06.11	SAT 06.12	SUN 06.13				
Jamie Carr Serene Hakim Julie Buntin	Eric Smith	Eric Smith				

**AGENTS**

**Malaga Baldi**

Malaga Baldi has worked as an independent literary agent since 1986. The Baldi Agency is an eclectic agency specializing in literary fiction, memoir and cultural history. She worked as a cashier at Gotham Book Mart, in the Ballantine Books Publicity Department, as an associate at Candida Donadio & Associates and the Elaine Markson Agency before going out on her own. Baldi believes the strength of the author's voice and the heart of the story to be key when considering new work. Baldi graduated from Hampshire College and lives in NYC. Check out [baldibooks.com](http://baldibooks.com) for more information.

**Jamie Carr**

Jamie Carr joined The Book Group in January 2020 as an agent. Prior, she worked in the literary department of William Morris Endeavor for almost six years. Born and raised in Lower Manhattan, she has an MFA in fiction writing and began her career in the books department of Tin House. Most interested in adult literary and upmarket commercial fiction and narrative nonfiction, she is drawn to writing that is highly transporting, centered around a unique premise, and that seeks to disrupt or reframe what appears to be known.

**Sarah Fuentes**

Sarah Fuentes joined Fletcher and Co. in 2016. She represents a range of literary fiction and nonfiction, including voice-driven memoir, narrative reportage, science writing, cultural history, and criticism. She studied Literature and Art History at Vassar College, and began her publishing career at The Wylie Agency.

**Serene Hakim**

Serene Hakim of Pande Literary holds an MA in French to English translation from NYU and a BA in French and Women's Studies from the University of Kansas. Born to Lebanese immigrants in the Midwest, she grew up straddling cultures and languages and still feels like a third culture kid. Serene loves to read a variety of genres but is particularly drawn to fiction with strong female voices, both YA and adult fiction and

nonfiction with international themes, and LGBTQ and feminist issues. She is always on the lookout for great YA sci-fi and fantasy, realistic YA, and anything that gives voice to those whose voices are underrepresented and/or marginalized. When she's not reading, she can usually be found trying a new recipe while simultaneously balancing a toddler on her hip.

**Paloma Hernando**

Paloma Hernando (she/her/hers) joined Einstein Literary Management as an Associate Agent in 2020. Paloma has been working in independent publishing since 2015, involved in editing, publishing, and selling mini-comics, zines, graphic novels, webcomics, and large-scale anthologies. A 2017 graduate of Maryland Institute College of Art, Paloma currently lives in Brooklyn.

**Danya Kukafka**

Danya Kukafka (Aevitas) is a graduate of New York University's Gallatin School of Individualized Study, and the author of the novel *Girl in Snow*. She began her publishing career at Riverhead Books as an acquiring assistant editor, where she worked with authors like Meg Wolitzer, Paula Hawkins, Lauren Groff, Brit Bennett, Emma Straub, Gabriel Tallent, Helen Oyeyemi, Maile Meloy, Sigrid Nunez, and many, many more. Released in 2017, her debut novel *Girl in Snow* was a national bestseller. Her next novel will be published in the spring of 2022. She is interested in literary fiction with particularly propulsive storylines. She is seeking literary suspense, sophisticated thrillers, speculative fiction, and experimental fiction—she also loves true crime that feels attuned to today's cultural conversations, as well as upmarket literary fiction you can read in one gulp.

**John Maas**

John Maas is a Literary Agent and the Executive Director of Editorial Development & Strategy at Park & Fine Literary and Media, a boutique literary agency in New York City. He represents serious nonfiction authors in memoir, biography, popular science, self-help, business, and cookbooks. He is also signing a select list of fiction authors. His clients range from gifted storytellers and journalists, to musicians and actors, to esteemed academics and researchers, to entrepreneurs. John's client

list includes numerous *New York Times* bestselling authors, among them Dale Bredeesen, Ryder Carroll, Vishen Lakhiani, Izabella Wentz. John has conducted writing workshops with groups at Stanford and Harvard. Originally from Wisconsin, John holds a BA in creative writing from Stanford University. He came up in trade publishing working on business books at Wiley. Previously, he was an agent at Sterling Lord Literistic. He lives with his husband in Brooklyn.

### Sue Park

Sue Park is a Korean-American literary agent at Barbara J. Zitwer Agency who champions contemporary Korean writers such as Kyung-Sook Shin and Han Kang and marginalized voices in general. She's most interested in literary speculative fiction, culturally astute epics, and voice-driven YA crossovers regardless of genres. She writes under her full name, Suphil Lee Park, and is the author of *Present Tense Complex* and winner of the Marystina Santiestevan Prize. She graduated from New York University with a BA in English and from the University of Texas at Austin with an MFA in Poetry. Her poems and short stories have appeared or are forthcoming in *Ploughshares*, *Poetry Northwest*, the *Iowa Review*, the *Massachusetts Review*, and *Writer's Digest*, among many others. You can find more about her at [suphil-lee-park.com](http://suphil-lee-park.com)

### Chris Parris-Lamb

Chris Parris-Lamb is an agent at The Gernert Company, where he started as an assistant in 2005 and where he is now a Vice President. Since becoming an agent in 2007, Chris has shepherded to publication such critically acclaimed and bestselling novels as Chad Harbach's *The Art of Fielding*, Lisa Halliday's *Asymmetry*, Garth Risk Hallberg's *City on Fire*, John Darnielle's National Book Award–nominated *Wolf in White Van*, and Hillary Jordan's *Mudbound*, which was adapted into an Academy Award–nominated film in 2018. He also represents a wide range of notable nonfiction authors, including Eve Ewing, Ben Taub, Hua Hsu, Anna Wiener, Andrea Long Chu, Amanda Petrusich, Edward Snowden, David Epstein, Robert Kolker, and David Lynch. Other clients have appeared in *The New York Times*, *The New Yorker*, *Harper's*, *The Atlantic*, *The Paris Review*, *The New Republic*, *Granta*, *GQ*, *Wired*, *Rolling Stone*, and *Outside*, among many others. He serves on the board of n+1 and lives with his family in Brooklyn.

### Tanusri Prasanna

Tanusri Prasanna is a literary agent at DeFiore and Company, with a background in human rights advocacy that has helped shape the types of books she champions. Her eclectic list features compelling new voices in both the adult and children's books spaces, set against themes in social justice, rights, and representation.

Some current and forthcoming titles include: nonfiction such as *More of This, Please* (Penguin, 2022) by activist and educator, Simran Jeet Singh, and *The Colour of God* (Oneworld UK, 2021) a memoir by Gender and Islamic Studies scholar, Ayesha Siddiqua Chaudhry; children's books showcasing diverse stories and protagonists such as *My Tree* (Neal Porter Books, 2021) and *I Am a Bird* (Candlewick, 2021) by Korean-American writer, Hope Lim; *Fauja Singh Keeps Going* (Penguin, 2020) by Simran Jeet Singh, and *Hannah and the Ramadan*

*Gift* (Penguin, 2021) by human rights advocate, Qasim Rashid; books that make abstract concepts accessible to children with creativity and humor, such as *Space Matters* (HMH 2020) by Jacque Lynn and *How to Bake a Universe* by Alec Carvlin (Norton Children's, 2022); as well as adult and YA fiction, such as *The Dharma Forest* trilogy (Penguin, 2021) by writer and columnist Keerthik Sasidharan; and *Milo and Marcos at the End of the World* (Harper Teen, 2022) by LGBTQ+ teen-podcast *Two Princes* creator, Kevin Christopher Snipes.

Tanusri was born and raised in India, and has been living in NYC for over a decade. She holds a law degree from the National Law School of India, an LLM from Harvard Law School, and a PhD in jurisprudence and human rights law from Oxford University. She has previously worked at the World Bank's legal department in Washington and as a fellow at Columbia Law School.

### Eric Smith

Eric Smith is a literary agent at P.S. Literary, with a love for young adult books, literary fiction, sci-fi, fantasy, and nonfiction. He's worked on award-winning and *New York Times* bestselling titles, and began his publishing career at Quirk Books. He also occasionally writes books when he finds the time, like his latest, *Don't Read the Comments* (Inkyard Press), the forthcoming *You Can Go Your Own Way* (Inkyard Press, November 2021), and the anthology *Battle of the Bands* (Candlewick, September 2021), co-edited with Lauren Gibaldi.

## EDITORS

### Julie Buntin

Julie Buntin grew up in northern Michigan. Her debut novel, *Marlena*, was a finalist for the National Book Critics Circle's John Leonard Prize, translated into ten languages, and named a best book of the year by over a dozen outlets, including the *Washington Post*, NPR, and *Kirkus Reviews*. Her writing has appeared in the *Atlantic*, *Vogue*, the *New York Times Book Review*, *Guernica*, and elsewhere. She has received fellowships from Bread Loaf and the MacDowell Colony, and is an editor-at-large at Catapult. Her novel-in-progress won the 2019 Ellen Levine Fund for Writers Award. She teaches creative writing at the University of Michigan.

### Matt Martz

Matt Martz, Alcove Press's publisher, launched Crooked Lane Books in 2014 after eight years at Minotaur Books, the crime fiction imprint for St. Martin's Press. During his career, he has published *New York Times*, *USA Today*, and *Wall Street Journal* bestsellers. In addition to crime fiction, Matt is looking for books that cross over to other genres, especially reading group fiction. He is particularly drawn to small town settings, stories with compelling family dynamics, and seemingly ordinary characters who harbor dark and explosive secrets.

### Angeline Rodriguez

Angeline Rodriguez is an associate editor at Hachette Book Group, specializing in speculative fiction. She has previously worked with authors such as Andy Weir, Micaiah Johnson, Blake Crouch, and Robert Jackson Bennett, and is a member of POC in Publishing and Latinx in Publishing.

## ONE-WEEKEND ADVANCED WORKSHOPS *(See full descriptions on page 4)*

SATURDAY & SUNDAY, 06.06–06.07		SATURDAY & SUNDAY, 06.012–06.13
<p><b>8:30 AM–12:30 PM</b> <i>One-Weekend Fiction Intensive:</i> Queering the Arc with Bryan Washington</p>	<p><b>1:30 PM–5:30 PM</b> <i>One-Weekend Poetry Intensive:</i> Documentary Poetics with Layli Long Soldier</p>	<p><b>1:30 PM–5:30 PM</b> <i>One-Weekend Nonfiction Intensive:</i> Writing Relationships with Leslie Jamison</p>

## WEEKLONG ADVANCED WORKSHOPS *(See full descriptions on pages 5-7)*

MONDAY THROUGH FRIDAY 06.07–06.11		
<p><b>9:00 AM–11:30 AM</b> Fiction Workshop: Rebecca Makkai Fiction Workshop: Mat Johnson Fiction Workshop: Sheila Heti Fiction Workshop: Azareen Van der Vliet Oloomi Fiction Workshop: Steve Almond</p>	<p><b>9:00 AM–11:30 AM</b> Nonfiction Workshop: T Kira Madden Nonfiction Workshop: Jaquira Díaz Nonfiction Workshop: Emily Rapp Black Hybrid Workshop: Hanif Abdurraqib Dramatic Writing Workshop: Sarah Ruhl Poetry Workshop: Gregory Pardlo</p>	<p><b>1:15 PM–3:45 PM</b> Poetry Workshop: Carolyn Forché Fiction Workshop: Helen DeWitt</p>

## WEEKEND INTENSIVES *(See full descriptions on pages 8-9)*

SATURDAY & SUNDAY, 06.05–06.06	SATURDAY & SUNDAY, 06.12–06.13
<p><b>9:00 AM–12:00 PM</b> <i>Two-Weekend Intensives:</i></p> <ul style="list-style-type: none"> <li>• Beyond Plot—Taking Your Writing to the Next Level with William Haywood Henderson</li> <li>• Reading as a Writer—Alain de Botton’s Lived and Lyrical Nonfiction with Lisa Kennedy</li> </ul> <p><b>1:00 PM–4:00 PM</b> <i>Two-Weekend Intensive:</i></p> <ul style="list-style-type: none"> <li>• Shadow Work—Fiction Techniques with Sarah Elizabeth Schantz</li> </ul> <p><b>1:00 PM–4:00 PM</b> <i>One-Weekend Intensives:</i></p> <ul style="list-style-type: none"> <li>• The Dharma of Poetry with John Brehm</li> <li>• Listening to Images with Diana Khoi Nguyen</li> </ul>	<p><b>9:00 AM–12:00 PM</b> <i>Two-Weekend Intensives:</i></p> <ul style="list-style-type: none"> <li>• Beyond Plot—Taking Your Writing to the Next Level with William Haywood Henderson</li> <li>• Reading as a Writer—Alain de Botton’s Lived and Lyrical Nonfiction with Lisa Kennedy</li> </ul> <p><b>1:00 PM–4:00 PM</b> <i>Two-Weekend Intensive:</i></p> <ul style="list-style-type: none"> <li>• Shadow Work—Fiction Techniques with Sarah Elizabeth Schantz</li> </ul> <p><b>9:00 AM–12:00 PM</b> <i>One-Weekend Intensive:</i></p> <ul style="list-style-type: none"> <li>• Queer Forms with Serena Chopra</li> </ul> <p><b>1:00 PM–4:00 PM</b> <i>One-Weekend Intensive:</i></p> <ul style="list-style-type: none"> <li>• Poetry in a time of Extremes with Elizabeth Robinson</li> </ul>

→ SEE CALENDAR FOR CRAFT SEMINARS, BUSINESS PANELS, & EVENING EVENTS ON NEXT TWO PAGES

## SEMINARS, BUSINESS PANELS, & EVENING EVENTS: JUNE 4–JUNE 8

FRIDAY 06.04	SATURDAY 06.05	SUNDAY 06.06	MONDAY 06.07	TUESDAY 06.08
<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>• Mooching from Munro</li> <li>• Nature Writing in the Anthropocene</li> <li>• Why the Rules Don't Matter: Who knows what works?</li> <li>• What Is a "Platform" and Why Do I Really Need One?</li> <li>• Embodied Poetry</li> <li>• Composition as Assemblage</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>• Creating Compelling Characters</li> <li>• Truth Into Fiction</li> <li>• How To Identify (and fix) the Boring Parts</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>• Using Time in Narrative</li> <li>• Lemons and Lemonade: Writing your Pandemic Story</li> <li>• The Genre Toolbox: Tropes, Archetypes, and Cliché</li> <li>• Worldbuilding in a Hurry: Novel-Length YA/MG</li> <li>• Storyselling: Learning to Pitch Ideas</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>• Picture Book, Chapter Book or Novel: What Does Your Children's Story Want to Be?</li> <li>• The Memoir Toolkit: 5 Best Practices for Writing Your Book</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>• Writing The Real And Surreal</li> <li>• Bad to the Bone: Writing Villains</li> <li>• Writing the MG/YA Adventure Novel</li> </ul>
<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: The Big Four</p>	<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: State of the Indies—Independent Publishing in 2021</p>	<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: Lit Mag Insights—What Are Editors Looking For?</p>	<p><b>12:00 PM –1:00 PM</b></p> <p>Business Panel: Nuts and Bolts—Money in Publishing</p>	<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: Publishing Today</p>
<p><b>1:30 AM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>• Beginnings and Endings in Poetry</li> <li>• Milieu: The World of Your Story</li> <li>• Humor Writing for People Who Are or Aren't Funny (Yet)</li> <li>• Fierce Remix: Writing the Multiple-Timeline Book</li> <li>• Surviving The Rejection Blues</li> <li>• You and Your Script: How to Distill Your Taste into Your Screenplay/Pilot</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>• The First 10 Pages: Pilots and Screenplays</li> <li>• The Narrative Foundation</li> <li>• Creating Art in Dark Times</li> <li>• I Thought I'd Be Done By Now</li> <li>• Tuning Into Your Characters: Using Music as Characterization</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>• The Art of the Line Break</li> <li>• The Hidden Powers of Setting</li> <li>• Writer as Cartographer</li> <li>• Punctuate your Love</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>• Do Your Research: Documentary Poetics</li> <li>• Generating Inspiration</li> <li>• Genre-Bending and Blending</li> <li>• History into Narrative</li> <li>• Stealing from Suspense</li> <li>• The Living Object in Prose</li> <li>• Where Poetry Meets Playwriting</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>• Hermit Crabbing Your Prose: Moving Narrative into a New Structures</li> <li>• It Only Hurts When I Laugh: Writing with Humor</li> <li>• The Actor's Guide to Backstory</li> <li>• Far-Flung Points of Light: Constellating Prose</li> <li>• Essential Self-Care for Writing Memoir</li> </ul>
	<p><b>4:00 PM–6:00 PM</b></p> <ul style="list-style-type: none"> <li>• Maintaining a Consistent Writing Practice</li> <li>• Information Wars: From Dazed to Amazed</li> </ul>	<p><b>4:00 PM–6:00 PM</b></p> <ul style="list-style-type: none"> <li>• The Element of Surprise</li> <li>• Speculative Poetry</li> </ul>	<p><b>4:00 PM–6:00 PM</b></p> <ul style="list-style-type: none"> <li>• The Mind Outside The Head</li> <li>• Beyond Punditry</li> </ul>	<p><b>4:00 PM–6:00 PM</b></p> <ul style="list-style-type: none"> <li>• Reading as a Writer: Meg Wolitzer</li> </ul>
<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Lighthouse Faculty</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Writing In Color</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Book Project Edition</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Lit Fest Fellows</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Poetry Collective</p>
<p><b>6:00 PM–7:00 PM</b></p> <p>Kickoff party</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Visiting Author Reading: Azareen Van der Vliet Oloomi and Bryan Washington</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Inspiration Tour</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Visiting Author Reading: Hanif Abdurraqib and Layli Long Soldier</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Visiting Author: Carolyn Forché and Gregory Pardlo</p>
			<p><b>6:00 PM–8:00 PM</b></p> <ul style="list-style-type: none"> <li>• What's at Stake?</li> <li>• Writing for Healing and Change</li> </ul>	<p><b>6:00 PM–8:00 PM</b></p> <ul style="list-style-type: none"> <li>• Writing the Active Setting</li> <li>• Synesthesia</li> </ul>
	<p><b>7:15 PM–8:15 PM</b></p> <p>Lit Fest at Night Reading: Lighthouse Faculty</p>			<p><b>7:15 PM–8:15 PM</b></p> <p>Lit Fest at Night Reading: Lighthouse Faculty</p>

**“Inspiration, enthusiasm, creativity, challenging topics and prompts and questions, plenty of engagement—all these have further instilled in me the power of writing and how necessary it is to my living.”**

—2020 Lit Fest Participant

# SEMINARS, BUSINESS PANELS, & EVENING EVENTS: JUNE 9–JUNE 13

WEDNESDAY 06.09	THURSDAY 06.10	FRIDAY 06.11	SATURDAY 06.12	SUNDAY 06.13
<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>Using the Blank Space: Writing Nontraditional and Experimental Formats</li> <li>Multilingual Writing</li> <li>Mapping Territory: Organizing Your Poetry Manuscript</li> <li>Boundaries and Strategies for Nonfiction Writers of Trauma</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>Writing the Lost Loved One</li> <li>True (or Untrue) Confessions</li> <li>Getting Published: Stories, Essays, Articles and Books</li> <li>Difficult Personas</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>What Oulipo Knows: How Constraint-Based Writing Can Push Your Work Into Uncharted Territory</li> <li>Literature of Witness</li> <li>Exercises in Ventriloquism</li> <li>Dream Weaving: Working with Dreams in Narrative</li> <li>No Ideas But in Things</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>Emotional Landscapes</li> <li>Oh So Little Time</li> <li>Six Poems by Emily Dickinson</li> <li>Discovering the Metaphor(s)</li> <li>The Multitudes: Setting Scope, Organizing Ideas, And Playing Within Form Within An Essay Collection</li> <li>Drawing for Writers</li> </ul>	<p><b>9:00 AM–11:00 AM</b></p> <ul style="list-style-type: none"> <li>The Breaking Point</li> <li>Turn It Up, Turn It Down: The Poem as Amplification</li> <li>Superheroes in Prose</li> <li>Breathing into Being: Crafting Atmospheres in Prose</li> <li>What to Write Next: In Search of Ideas</li> </ul>
<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: Story of a Book—The Agent-Writer Partnership</p>	<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: Query Letters 101</p>	<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: Dramatic Writing—What’s the Deal?</p>	<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: Writing Responsibly</p>	<p><b>12:00 PM–1:00 PM</b></p> <p>Business Panel: Freelancing in the Real World</p>
<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>Writing with the Moon Cycles</li> <li>Stop! Who Goes There? Questions and Commands in Poetry</li> <li>The Art of Constraints: Setting Limits to Set Ourselves Free</li> <li>Graphic Prose: Comics and Prose Writing</li> <li>Dissecting the Frog: Humor in Writing</li> <li>Speculative Nonfiction</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>What’s wrong with my book? Craft and Plotting Tips to Get You Submission-Ready</li> <li>Shut Up and Tell Me You Love Me: Dialogue Do’s and Don’ts</li> <li>Memoir in a Time of Disaster</li> <li>Lament, Beatitudes, and Call and Response</li> <li>Blocking a Scene</li> <li>How to Make the Ordinary Extraordinary</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>The Way of the Artist is a Surrender: Writing Hybrid, Crossing Genres</li> <li>Live in the Layers: Mindfulness and Writing</li> <li>Kill Your Darlings</li> <li>Going Out in Style</li> <li>Poem as Collage</li> <li>Prompt Party</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>Echo Chamber: Poetics of Space</li> <li>3 AM Epiphanies in the Afternoon</li> <li>Digging Up Your Ghosts: Vulnerable Writing and The Tools to Write Beyond the Grave</li> <li>A Roadmap to Publishing</li> <li>Man With a Gun: Utility of Foil Characters</li> </ul>	<p><b>1:30 PM–3:30 PM</b></p> <ul style="list-style-type: none"> <li>Two Hours, Two thousand Words</li> <li>Spinning Sleep into Gold: Writing Fiction from Dreams</li> <li>Writing from the Family Archive</li> <li>Poets in Translation: Adam Zagajewski &amp; Reina María Rodríguez</li> <li>City, Town, Countryside: Making A Place’s Story Your Own</li> </ul>
<p><b>4:00 PM–6:00 PM</b></p> <ul style="list-style-type: none"> <li>Personal Archives</li> <li>Ekphrastic Everything</li> </ul>	<p><b>4:00 PM–6:00 PM</b></p> <ul style="list-style-type: none"> <li>Interiority Complex</li> <li>Strange Realisms: The Art of the Short Story</li> </ul>	<p><b>4:00 PM–6:00 PM</b></p> <p>Three ways of Telling the Same True Story</p>	<p><b>4:00 PM–6:00 PM</b></p> <ul style="list-style-type: none"> <li>What You Can Learn From Indigenous Speculative Fiction</li> <li>Poetry and White Supremacy: Fighting Racism in Your Lyric Poems</li> </ul>	
<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Lighthouse Faculty</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Lit Fest Fellows</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Queer Creatives</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Open Mic</p>	<p><b>4:30 PM–5:30 PM</b></p> <p>Happy Hour Reading: Book Project Edition</p>
<p><b>6:00 PM–7:00 PM</b></p> <p>Visiting Author Reading: Steve Almond and Rebecca Makkai</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Visiting Author Reading: Emily Rapp Black, Jaquira Díaz, and T Kira Madden</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Visiting Author Reading: Sheila Heti and Sarah Ruhl</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Lighthouse Spelling Bee Fundraising Event</p>	<p><b>6:00 PM–7:00 PM</b></p> <p>Visiting Authors Reading: Leslie Jamison and Mat Johnson</p>
<p><b>6:00 PM–8:00 PM</b></p> <ul style="list-style-type: none"> <li>The Full Swoop</li> <li>Better Sorry Than Safe: Transcending Cliché</li> <li>From the Beginning: Notes on Writing Prose Memoir and Book-length Works of Poetry</li> </ul>	<p><b>6:00 PM–8:00 PM</b></p> <ul style="list-style-type: none"> <li>Turning Your Obsessions Into Books</li> <li>Writing the Poems of Our Land</li> </ul>			
	<p><b>7:15 PM–8:15 PM</b></p> <p>Lit Fest at Night Reading: Lighthouse Faculty</p>		<p><b>7:15 PM–8:15 PM</b></p> <p>Lit Fest at Night: Lighthouse Faculty</p>	

“Every year, I get more involved, learn more, and improve my skills.”

—2020 Lit Fest Participant

## PRICING & REGISTRATION INFORMATION

(Member Rate/Non-Member Rate)

### **GOLD PASS: \$1,300/\$1,400**

Includes a weeklong Advanced Workshop,\* a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops. A \$140 discount.

### **SILVER PASS: \$1,200/\$1,300**

Includes a weeklong advanced workshop\*, a craft seminar five-pack, a business panel five-pack, a meeting with an agent, and 10% off of additional workshops. A \$135 discount.

### **WEEKEND GOLD PASS: \$1,010/\$1,110**

Includes a weekend Advanced Workshop,\* a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops. A \$120 discount.

*\*Admittance into all advanced workshops is by application only. The priority deadline for applying was March 13. Please see details on our website.*

### **BRONZE PASS: \$710/\$810**

Includes a one-weekend intensive (non-advanced), a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops. A \$80 discount.

### **PENNY PASS: \$440/\$540**

Includes a craft seminar five-pack, a business panel five-pack, a meeting with an agent, and 10% off of additional workshops. A \$45 discount.

### **FULL-ACCESS BUSINESS PASS WITH AGENT MEETING: \$235/\$355**

Includes all business panels and a one-on-one consultation with an agent.

### **BUSINESS PANEL FIVE-PACK: \$90/\$140**

Includes tickets to five business panels. A \$10 discount.

### **CRAFT SEMINAR FIVE-PACK: \$285/\$345**

Includes space in five craft seminars. A \$40 discount.

### **ADDITIONAL ONE-ON-ONE AGENT CONSULTATIONS\*: \$60/\$70**

\*Agent consultations are open to participants holding Gold, Silver, Weekend Gold, Bronze, Penny, and Full-Access Business Passes only. Though we cannot guarantee it, we'll try to accommodate everyone's preference of agents.

## OTHER OFFERINGS

Weeklong Advanced Workshops .....	\$850/\$910
Weekend Advanced Workshop .....	\$525/\$585
Two-Weekend Intensives.....	\$345/\$405
One-Weekend Intensives .....	\$195/\$255
Craft Seminar Five-Pack .....	\$285/\$345
Craft Seminars .....	\$65/\$75
Business Panels ( <i>bring your lunch and join us</i> ) .....	\$20/\$30
Readings & Parties.....	Free
Readings .....	Free
Orientation for Advanced Workshop participants .....	Free

## CANCELLATION POLICY

There are no refunds for salons, parties, or special events. If you need to withdraw from a non-advanced workshop or craft seminar for any reason, the following refund schedule applies:

- Before May 24: A cancellation fee of 10% of the total workshop cost applies.
- May 24 and after: 35% cancellation fee applies.
- 48 hours or less before the start of Lit Fest: No refund is available.

For Advanced Workshops, \$200 of the total tuition acts as a non-refundable deposit. Of the remainder, any cancellation received more than one month before start date will receive a 50% refund. Less than one month before the start date, there is no refund available, and any balance due will still need to be paid in full. Most likely, at that point, the instructor—and classmates—will have already read and prepared your submission.

Registrations for craft seminars and intensives are non-transferable and purchases of festival passes, agent meetings, business panels are non-refundable and non-transferable.

### **Need Financial Assistance?**

Learn more about our Writership program at [lighthousewriters.org](http://lighthousewriters.org).

### **Become A Member**

Memberships start at \$60/year and include discounts on workshops, access to Member Writing Hours and special events, and more! Visit [lighthousewriters.org](http://lighthousewriters.org) for details.

**DIVERSITY, EQUITY, AND INCLUSIVITY AT LIGHTHOUSE:** LIGHTHOUSE WRITERS WORKSHOP IS A DIVERSE, INCLUSIVE, AND EQUITABLE PLACE WHERE ALL PARTICIPANTS, EMPLOYEES, AND VOLUNTEERS, WHATEVER THEIR GENDER, RACE, ETHNICITY, NATIONAL ORIGIN, AGE, SEXUAL ORIENTATION, EXPRESSION, OR IDENTITY, EDUCATION, OR DISABILITY, FEEL VALUED AND RESPECTED. WE ARE COMMITTED TO A NONDISCRIMINATORY APPROACH AND PROVIDE EQUAL OPPORTUNITY FOR EMPLOYMENT AND ADVANCEMENT IN ALL OF OUR DEPARTMENTS AND PROGRAMS. WE RESPECT AND VALUE DIVERSE LIFE EXPERIENCES AND HERITAGES AND ENSURE THAT ALL VOICES ARE HEARD. TO THAT END, WE UPHOLD A NURTURING AN INCLUSIVE, SUPPORTIVE, AND WELCOMING ENVIRONMENT.



## MARK YOUR CALENDAR

For details on these and other programs, visit [lighthousewriters.org](http://lighthousewriters.org).

### The Book Project | Application Deadline June 19

Our intensive, two-year program guides writers of book-length manuscripts (novel, narrative nonfiction, memoir, and short story collections) from first draft to finished product.

### The Poetry Collective | Application Deadline June 19

The Poetry Collective is a yearlong program aimed at helping you produce a finished, high-quality book of poems that reads as a cohesive collection, not just a bundle of singular works.

### The Lighthouse Grand Lake Retreat | July 11-16

Join Lighthouse instructors in the scenic mountain town of Grand Lake, Colorado, for a week of writing, reading, and learning.

### Writing in Color Retreat | August 2-5

Join fellow writers of color for four days of virtual workshops, writing, and community.

### July and Late Summer Sessions | Starting July 5 and August 16

Our online program includes fiction, memoir, and poetry workshops with published and award-winning authors.

### Story Fest Preview:

#### A Visit with Edwidge Danticat | October 2

A reading and on-stage conversation hosted by novelist Carleen Brice with one of our best writers, Edwidge Danticat, along with musical guest **Such** and other surprises. If conditions permit, this will be a live, in-person event in Denver, with streaming options.

## JOIN THE LIT FEST COMMUNITY WITH DISCORD

Lit Fest is Denver's premier literary get-together, but just because we're virtual this year doesn't mean you can't still hang out with your fellow workshopers or meet new colleagues. Lighthouse is launching a Lit Fest server on Discord, an online gathering place with topic-based channels, video rooms, and more. Visit [discord.com/lighthouse](https://discord.com/lighthouse) to join the fun. Available beginning June 1.



## ABOUT LIGHTHOUSE WRITERS WORKSHOP

Lighthouse Writers Workshop is Colorado's nonprofit literary arts center whose mission is to ensure literature maintains its proper prominence in culture and individuals achieve their fullest potential as artists and human beings. For over 20 years, Lighthouse has offered award-winning writing workshops, author events, and community engagement programs to people of all ages and backgrounds in Denver and beyond. For more information, visit [lighthousewriters.org](http://lighthousewriters.org).

Lighthouse Writers Workshop  
1515 Race Street  
Denver, CO 80206

Lighthouse North (Louisville)  
357 S. McCaslin Boulevard, #200  
Louisville, CO 80027

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LIGHTHOUSE WRITERS WORKSHOP PRESENTS

# LITFEST

2021

JUNE 4–JUNE 13

DENVER, CO  
& VIRTUALLY EVERYWHERE

LIT FEST IS MADE POSSIBLE BY:

